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Hints to Students and Amateurs

LOUISE JOPLING, R.B.A.

With a Preface by

SIR WILLIAM BLAKE RICHMOND

K.C.B., R.A.

LONDON:
GEORGE ROWNEY & CO.





HINTS TO STUDENTS AND AMATEURS.

BY
LOUISE JOPLING, R.B.A.

WITH THE PREFACE BY
SIR WILLIAM BLAKE RICHMOND, K.C.B., R.A.

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TO
Her Majesty
Queen Alexandra,

BY WHOSE
GRACIOUS PERMISSION THIS LITTLE BOOK
IS RESPECTFULLY
DEDICATED.

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PREFACE.

THIS is a charming little book. Brightly written, poignant with enthusiasm, and full of excellent teaching, it is sure to fulfil its purpose : to stimulate the amateur, and encourage the art student novitiate to serious study, hard, and, perhaps sometimes, dry work.

Reading it reminded me pleasantly of my youth, when all the problems with which it deals were so new to one, when the veil was not drawn, and the limitations were undiscovered. For it seemed so sweet and easy then ; each item of progress pointed to a decade, and it seems centuries since the passionate longing for more knowledge, more system, more "light," drew one on and on with an almost fantastic glitter of possible planets to explore, and fresh stars to discover. This is one of the charms of Mrs. Jopling's book : it is so fresh ; not in the least pedantic or puzzling, or remote ; there is not an alarming page or a discouraging sentence, and yet the noble art of delineation, drawing, and painting, and the accessories to them, are treated reverently as of importance, and not dismissed as things with which "genius" has no need. Genius being one of the most deadly pitfalls to the right development of the artistic temperament, which, apt to be over emotional, unrestrained, and vagarious, needs *travaux forcè* to preserve, anyhow, a little sanity. Yes ! True ! But not real, only sham genius is such, and though it may be perhaps too much to claim for genius that it is the power of taking pains, we may safely, I think, conclude that genius, without taking pains, is not unlikely to end in mental break-up.

Of course ! there is no receipt for the Artist, for his making, everyone knows that ; but there are traditions

of practice which only the foolish will think it advisable to throw aside, that their tiresome, wearying "ego" may shriek discordantly, or shock abominably, or advertise by productions of monstrosities or "freaks." A very dangerous fashion, a sign of decadence, and one which this healthy, sensible book may tend to arrest in the minds of young people too apt to catch at floating stars thinking they are planets.

The title is very modest, "Hints to Students and Amateurs." The book contains much more than that; it may be a reminder even to the older practitioner of his earlier ideals, perhaps sincerer moments than these are of his cleverer days when experience has made things too easy, or to seem so anyhow; perhaps, too, it may make him put on his pinafore and begin again. Anyhow, it made me feel like that.

Yes! Craftsmanship is more than half of art, much more than half. How much more durable is the fine craftsman's work than the illiterate experimenter's in a last "squib" or sham thunder made by fireworks.

It is the insistence of good craftsmanship which appeals from every page of Mrs. Jopling's book that makes it valuable, especially at this moment of "synthetic" rubbish.

Someone once wrote: "Stars appear dim behind fireworks." True! But happily we know that the *stars are there*, and presently the fireworks, their glare and smell of powder and chemicals, will go, and we shall see the stars again, and enjoy the sweet scent of flowers, and be the purer and the better for both; perhaps contrast comes in. Anyhow the great masters, more than stars, the planets in our system, are there, and likely to remain; their methods, too, are respected, their vision applauded, their intelligence undisputed. Thank Heaven there is nothing "new" in Mrs. Jopling's book; indeed, it is delightfully old-fashioned and "commonplace," but so is the Latin Grammar, and so is it that two and two make four, and black is not white; and so is "you must learn to walk before you can run." All admirable truisms, which dexterous

paradox-mongers invert, and people think it very clever to do so but it is only of a kind not difficult to attain, and is as a bubble easily burst.

Into the hands of young people this book is sure to find its way, and be profitable. There is a good deal of excellent advice, sensible advice corrective of "fads," and I, an "old chap" as I was called the other day—and I am, it is true—have read it, not only with pleasure, as written by a very old friend—a friend who has been comrade with many masters—but with profit. It makes me wish to go again to school.

May 26, 1911.

W. B. RICHMOND.

HINTS TO STUDENTS AND AMATEURS.

CHAPTER I.

It is with great diffidence that I, a labourer in the field of art, stretch out a helping hand to those fellow-workers who, for want of a little timely encouragement, are apt to become disheartened. They forget, whilst they cross the Slough of Despond, that beyond them is the firm ground where Progress has her fair abode. I want to impress this upon them, and my only apology for doing so, is, that I have been assured that my experience may help others; those others who, from force of circumstances, cannot enjoy the advantages that are nevertheless so accessible to the art student; and those also who, living far away in the country, have no means of obtaining any art education.

I am writing this little book not only to aid students, but also as a help to that large class which is popularly known as "amateurs."

In using the word "amateur" I intend it to signify its original meaning, viz., "a lover." We have corrupted it in these days, as we English have a habit of doing to so many of our words, for the want of the restraining influence of a recognised authority, such as the "Académie des Belles Lettres" in France. When we speak now of an amateur it is, I fear, in a slight tone of contempt, for we associate the word with incompetence, and we are led to do so because the work of the amateur usually betrays his want of knowledge. Now it is this knowledge alone which makes the difference between the professional and the amateur.

In every line of life in which success is aimed at, an apprenticeship has to be served, of many hours and days of hard work. Art is not exempt from this law, and however small may be the talent one possesses, it can be increased tenfold by cultivation.

A Professional very often has made his start in life with a lack of money, and an Amateur has been burdened with too much.

Walter Savage Landor in his *Conversations* makes one of his characters say, "that poverty and wit use the same grindstone." This is partly true, for poverty very often brings out talents that would otherwise have lain dormant, and as wealth carries no spur "to prick the idle intent of a man," it often happens that in the race for honours it is the poorer ones who carry off the prizes. Nevertheless, the kingdom of art is open to all comers, and you can enter into it, even though you were as rich as Croesus. It is only the want of training that marks the difference between the Professional and the Amateur.

The Professional knows he can achieve nothing without he thoroughly studies and masters the calling he has embraced.

The Amateur is rather given to imagine that what he calls his "talent," or his gift, or his genius, is enough to carry him over all difficulties. Were he to become a doctor, lawyer, or scientist, he would have to pursue

the usual *curriculum* of study long before he was fitted to put his knowledge into practice. It is the same with art. It requires as much hard work and learning as any other profession. Even if not continued in later life, I consider that drawing and painting ought to form a part of every child's education, just as much as reading, writing and arithmetic. No special gift is requisite. All the better if one possesses it, but it is not necessary.

Sometimes I hear it said, "It is of no use my learning. I am too old." To these despairing ones I would say, "Bear in mind the proverb, 'It is never too late to learn.'" In learning the art of drawing when you are beyond the pale of childhood, you bring to your task a judgment far more matured. Your mind has more strength to command the eye and hand to do their part, and your will to succeed is greater. You have already learnt the value of time, and its brevity, which youth finds so difficult to realise. History tells us of many painters who commenced their artistic career when they were no longer quite young. John Philip, our English "Spanish painter," was a notable example of this. I have heard that up to the age of thirty he followed the trade of house painter. And I myself commenced to learn the rudiments of my profession at the age of three-and-twenty, heavily handicapped as I was at the time by my duties of wife and mother. However, I had plenty of time for each and all, but of course I had to work much harder than a younger woman need have done. Besides the hours spent from ten to four at my master's (M. Chaplin's) studio, I joined a class that commenced in the summer time at seven a.m., and where we drew from the undraped figure. Very pleasant it was to start out in the early morning, when Paris was waking into life and activity, finishing her daily toilet with the help of the picturesque men in blouses, who dipped their long brooms into the streams of fresh, pure water that ran along the gutters, and swept the streets and pave-

ments of the impurities and stains with which the preceding day and night had defiled them. In the evening I studied my anatomy at home. In the winter-time the same class worked by gaslight from seven to ten p.m. I would have given much if all this had happened in my girlhood, particularly as I had to leave off studying sooner than I had originally intended in order to support myself and my two children. Still, one is always learning, and one's studies are only ended when Death knocks at the door. So you see, one can commence late ; although it is far better to do so early in life, when one's mind is in a receptive state, and one's fingers are in a plastic condition.

Drawing is not at all a useless accomplishment, as I have so often heard it described. It strengthens many of our faculties—notably, memory and observation. The former is essential if we wish to paint well. We can achieve nothing without its use. For instance, it is impossible to look at our object, and paint it, at one and the same time. What we really do is to look at it first, and then, relying upon our memory, we reproduce it as accurately as it is possible for us to do. The more retentive our memory the more perfect is our drawing. As to our power of observation, learning to draw trains it, and renders it keener. And this alone ought to secure for art a permanent place in every scheme of education.

At present, it is considered in most fashionable schools not as a necessity, but as an “extra.”

If we want another plea in its favour, let us only reflect how much our enjoyment of life is intensified by the power of justly appreciating the beauties of form, and the glories of colour, that are contained in this beautiful world of ours, and which many of us, though we “have eyes, see not.”

Cultivate, then, your love of art, for you may rest assured that it is not waste of time.

Do not exclaim, as many do, “What is the use of my trying? I shall never succeed.” You never will

if you listen to and act upon the advice of "Mr. Do Nothing." Read Marcus Aurelius, and he will give you better counsel. Listen to what he says: "Be not disgusted, nor discouraged, nor dissatisfied, if thou dost not succeed in doing everything according to right principles, but when thou hast failed return back again." Herein lies the secret: return back again, and again, until you do succeed.

What I have been most struck with in amateurs is their want of courage. I may be reminded of the proverb that "fools rush in where angels fear to tread." I do not think it applies in this case. Amateurs are not necessarily fools, and, I can assure you, we professionals are very far from being angels. Therefore I say to you, Be not afraid. Remember, that very often, "Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt."

What I would prefer to see is a little of that vaulting ambition, which even if it does "o'erleap its selle," and falls on "t'other side," is better than the possession of prudence that counsels to venture nothing, and to be content with winning nothing.

About your capacity or genius for drawing, no one knows what they are capable of doing until they try. A gardener will tell you that by cultivation he can convert the poorest flowers of the garden into beautiful ones.

But you will say, perhaps, that the little seed of genius must first exist, otherwise cultivation is useless. Well, what is genius? A Celtic Triad describes it, or rather its three primary requisites, as "an eye that can see nature, a heart that can feel nature, and boldness that dares to follow nature." Are these so very rare?

And it was Balzac who told us that genius consists in an infinite capacity for taking pains. Surely this lies within the reach of all.

Leonardo da Vinci judged a man, whether he possessed a talent for drawing or not, by the amount

of his perseverance ; and if I might adapt a French saying, “ *De l’audace ; encore de l’audace ; et toujours de l’audace !* ” I should use the word perseverance in a similar manner.

What I propose to do in this little brochure is to give you a few hints as to the different materials you can work in, and for this purpose I commence with the least difficult, viz. :—Black and White.

The least difficult only because you will have no problem of colour to distract you from the dispassionate study of pure form and light and shade.

CHAPTER II.

BLACK AND WHITE.

IN black and white there are many styles of drawing, although generally, the term is only applied to illustration work where pen and ink, or, a wash of Indian ink, or lampblack, and Chinese white is used, and applied with a brush.

We shall have to deal first with charcoal drawings.

No more fascinating medium can be found with which to translate quickly on to paper the outline of a beautiful head ; a time study ; a happy disposition of lines in a landscape, or an idea for a picture which one is longing to put into a concrete form.

The paper that takes charcoal the best is called *papier Michelet*, and you can buy it for a penny the sheet. In Paris a similar is called *papier Ingres*, and there it only costs one halfpenny.

This cheap paper is far better for making charcoal studies on than one that is dearer. The marks are easily obliterated by a piece of bread, and as a paper it is much less greasy in texture than the dearer sorts. When you can do good drawings that require little effacing before finishing, then you can use better paper.

Frenchmen excel in the use of charcoal, especially in landscape studies. Ordinary charcoal is easy to get at four sticks a penny. You can get many varieties, from sticks an inch thick in circumference to those of a much smaller make. These latter are made chiefly in Paris, and are called "*Fusain à tilleul*." They are made from the tiny branches of the lime-tree.

For black chalk you ask for "*Conté à Paris*." There are three degrees, No. 1 being the hardest. In using chalk you must have a crayon-holder, or you can get chalk cedar pencils.

For doing red-chalk drawings, it is much better to use what the French call "*sanguin*." It is the stone in its pure state, and is of a much better colour than the composition usually sold under the name of red chalk.

For stump drawings you get little bottles filled with "Powdered Stumping Chalk," or you scrape some black chalk (No. 3 degree) to a powder, and apply it to your drawing with the aid of little stumps of twisted paper made expressly, and sold by the dozen. These can be got in several different sizes.

You will also require a small piece of chamois leather or a leather stump. These will take off the charcoal or chalk in places which you wish lightened.

For obliterating, a piece of stale bread made into a little pellet is the best thing you can use. It must be in the state that is the happy medium between fresh

and stale; for if used too fresh it will make your drawing greasy, and if too stale it will crumble and be useless, and only scratch your paper.

With bread you produce the effect that is called stippling. This is a fascinating but useless accomplishment. The young student is apt to devote many hours and days to a process which when done only serves to make his drawing look pretty, and he forgets the main object for which he is striving, viz., to get what he draws in perfect proportion.

Drawing in pencil is excellent practice, as it teaches you accuracy.

The less rubbing out your drawing requires the better it looks.

For line drawing, the pencils marked F or H, of either single or double letters, are the best.

For drawings in lead used with the stump, get the pencils marked B, BB, and BBB.

These can be carried to the perfection of finish. The old masters did a great many of their drawings in silver point, and it has lately become fashionable again amongst our modern men. Great accuracy is necessary, and your drawing looks better if all the lines take the same direction and do not cross each other. For this, an especial paper with a slightly glazed surface is the best to use.

For making rapid sketches whilst travelling, the note-books, with paper prepared for the use of the metallic pencil, used with an ordinary lead one, is delightful to work upon. Your drawing does not smudge, and your sketch remains clear and accurate for years.

For pen-and-ink drawing, tiny steel pens called *crow-quill* are used.

Charles Keene, the world-famous draughtsman for *Punch*, told me he preferred the Waverley pen to work with, as by it he could get both fine and strong strokes at will. Cardboard is the best material to work upon.

For reproduction, printers prefer a specially-prepared highly-glazed surface.

The brush is mostly used by the men who style themselves "black-and-white" artists.

If you work in black with the brush, leaving your paper for the white, you will find Vandyke brown and indigo make a very good tone. Get these colours in water-colour tubes. You can buy specially-prepared ink, but I find this not half so easy to manipulate, as it is apt to stain the paper. If working with Chinese white, get it in the tube instead of in a bottle.

Use a japanned or earthenware palette, and work with the best water-colour sable brushes. If you are lucky enough to obtain those made by the Japanese, all the better. They are delightful. The point is so beautifully prepared, that with it you can get the finest strokes of a pen as well as the broadest. Each brush is mounted on a small cane of bamboo, whilst another portion fits on over the point and protects it, so that you can carry it about with you without fear of its getting damaged.

Be very careful to do as little as you possibly can to a drawing, but let that little be correct.

Too much work when your medium is only black and white is apt to make your work heavy.

It must never be forgotten that a drawing, *i.e.*, a black and white, is only a suggestion after all. It is something to remind you of some other thing which is alike but different; inasmuch as your subject contains very often all the colours of the rainbow, whereas your drawing only contains two, or, more correctly speaking, no colour at all.

Form and purity of outline is what you must strive for. Go to the National Gallery or British Museum, and study the drawings by old masters. The King has at Windsor the most beautiful ones by Holbein.

It is a lesson to an artist to observe how much may be conveyed by very slight means.

Each line of the pencil is eloquent, and there is not one stroke that we could dispense with. Very good photographs of these can be seen and purchased at the South Kensington Museum.

I generally find that amateurs are afraid of leaving white spaces. They make their whole drawing look too black, so that instead of a head suggesting a white skin we have a carefully modelled study, that had it only Ethiopian characteristics would pass very well for the likeness of a negro.

Unless your background is distinctly white, and perceptibly more so than the highest light in your face, I should always advise you to put your background in in the tone that it really is.

A background, you must remember, is as much an essential part of your picture as your head.

This does not apply to sketches or pure suggestions, but only when you wish to make your drawing very elaborate.

This elaboration in every detail is good practice before you start in oils or water-colour, and for this purpose you will find drawing with the stump more useful to you. You are better able with it to suggest colour, reflected lights, modelling, etc. For drawings that are mere suggestions, and for sketching, I should recommend the point.

For drapery I should make use of both.

In fact, for all stump drawings the point must be used to accentuate the form of features, hair and folds of drapery.

It is a wise thing to keep your drawings and date them.

You will then be able to observe whether you are really making progress or not. If you wish to set them, *i.e.*, to fix the charcoal on the paper so that it cannot easily rub off, dip them quickly and dexterously into a flat dish of milk. The French use a *fixatif* something simpler than the one you require for pastel, and this is sprayed on the drawing through a tube,

Care must be taken not to do it too near the drawing, or it may become a hopeless smudge. The palm of the hand or a piece of paper should be experimentalised on first, and the liquid should only be allowed to touch the drawing when it is at a sufficient distance to fall upon the paper like a thin mist. In doing stump drawings you will find bread a delightful tool. In drawing a head where light curly hair strays into the deep shadows, nothing suggests it better than bread.

For simple studies and sketchy effects, grey-toned paper is very good.

You need only put in all the dark strokes with your black chalk ; your grey paper suggests the half tints, and white chalk will give you your high lights. Charcoal is unsurpassable for commencing your studies, whether they be in chalk, pencil, oil, or water-colour.

It has the merit of being easily effaced by bread, and also that when your outline is completed to your satisfaction you can flick off, with a large-sized rag, all the loose charcoal, without obliterating the lines that you have traced on your paper or canvas, and which remain for you as a guide when you commence to draw with your chalk, pencil, or brush.

For purposes of study, in choosing a model, if you are a beginner, it is better to select either an old man or old woman. They sit quieter, as a rule, for their old blood lends itself to repose sooner than the warm, excitable blood of youth.

There is more, also, of what we call "drawing" in a face where Age, the destroyer, has been at work upon the tissues, and has left more plainly visible the form of the muscles and the shape of the bones of the skull.

If none of your friends be willing to sit to you—and you will find few friendships capable of standing this test—should you live near a village you are certain of finding many aged folk, who had they lived in the days of Rembrandt and Titian would have been immortalised on canvas,

I met a wonderful old woman of ninety-four one summer at the seaside, who was never better pleased than when an artist was sitting in her neat little cottage and making a sketch of her. She would tell you with great pride that her portrait had been taken by some gentleman, and had gone to "Lunnon town."

When you have secured your model, put him in a good light in which you can have the shadows strongly defined.

Let the light come from as high up as possible, for the higher your light is the better are your shadows massed.

To obtain this with an ordinary window, cover the lower half with a shawl or thick covering to exclude the light.

A low window circumscribes the space in which you can work, as the light comes in at an angle of forty-five degrees, and can only fall full upon your model within a certain space, part of which space you yourself are obliged to occupy.

Unless, indeed, you have three windows in your room. You can then use for yourself the nearer window, and place your model within the light of the further one. The centre window must be completely darkened. Your room must be large, or you can seldom draw a full-length figure, as you are bound to be twice or three times the length of the model away from it, in order to accurately judge of its proportions.

A local builder can with little trouble or expense extend your window into the roof if your room be on the top floor. In building a real studio, you must remember that the higher your light is the further away from the window you can place your model.

If your studio must be only an ordinary living-room, then choose one where no sun enters, at any rate during working hours. A north-east or east is the next best light, as the sun soon rises above the level that would disturb you in your room. If, as often happens in country houses, all the windows face south, then

make a thin paste of flour and water mixed with a little size, and apply it with a brush to your window. This will exclude the sun without affecting the light.

Common Epsom salts dissolved in a little water and put on in a liquid state, when dry gives the appearance of frosted glass, and looks better, perhaps, than the paste. Or yet again, milliner's silver paper.

Paintings done in a south light doctored in this manner, have a warmer and more luminous effect than those done in the light of the cold north.

When studying, always do things exactly life size. It gives an air of meanness and weakness if done slightly under the size of life.

Should you wish to do a small drawing, do it frankly half the size of life, and in this case the head and face ought to measure about four inches.

Try to look upon a head whilst you are drawing it as a square, or block of marble, and at each curve that composes it as made of several short, straight lines. When you have completed your drawing, it is easy to find your curves within the angles of your straight lines. In this way you will have grander and bolder curves, and will get into your drawing what the French call "style." My master used to continually impress upon me to "*dessiner carrément*."

You may tell me that "the line of beauty is a curve ;" and so it is. But to be really beautiful, your curve must have strength in it. The least suspicion of weakness detracts from its true beauty.

By drawing a square first, you can the more easily get a perfect circle, should you wish to get one without the aid of a compass.

There is a story told of Giotto and Pope Boniface VIII., who hearing of his marvellous skill as a painter, sent a messenger to him to desire his presence at Rome. On interviewing Giotto, the man wished for some proof of his skill in order to be quite certain that Giotto was indeed he of whom he came in search.

The artist took up his pencil, and with one movement

of his hand described on a sheet of paper a circle so perfect that the cautious man's doubts as to his identity were immediately set at rest.

The Italians crystallised this story into a proverb, and to this day when they wish to describe the perfect rotundity of an object, they exclaim, "*E più tondo che l'O di Giotto.*"



I am sure he must have drawn his circles first as squares.

When you have thoroughly studied the outline of a head, look at the form of the shadows. You will find that each shadow has a distinct shape of its own. Those formed by the hollow of the orbit of the eyes ;

that under the nose ; and those about the mouth and chin.

If the head is half in light and half in shade, the shadow on one side of it will have quite a distinct and important form, according to the shape of the features which project.

Get thoroughly acquainted with the form of the head in every position, and then study the masses of the shadows.

The outline and the shadows are the principal points in the head. When you want to go further and study the features, get those casts of Michael Angelo's David, that are to be bought separately in divisions of eyes, nose, and mouth, and draw them over and over again, until you feel that you have learnt them by heart.

Do not forget to alter their position, so that the light falls upon them in a different manner each time.

This will give you an endless variety, so that you will not feel tired of your work. For this is a thing studiously to be avoided. Enthusiasm is life to the artist's work, and must be kept up at any cost. If you are feeling at all weary put down your pencil, leave your drawing, and if you are a musician go to the piano, and play through the last new *morceaux*, or sing your favourite song.

It is astonishing with what freshness you will return to your work, and how your difficulties will have taken to themselves wings during your absence.

After you have massed in your shadows, and made your head look as if it could see and speak, without the aid of any line to express the details of the features, proceed to the features themselves.

Be very careful not to put in any detail that you do not see, simply because you know it to be there, and do not let any one line interfere with the value of your masses. You will soon find out how little is needed sometimes to express a feature.

The same with the hair. Do not put in every line.

Study first the great masses of the lights and shades, and add only what lines are absolutely necessary to the completion of the hair.

Study the values contained in your shadows.

I mean by that to notice where they are darker in parts, where they are of a middle tone, and where they are lighter.

I find students are so fond of putting in the extreme darks in the shadow sides, such as the nostrils, and within the ear, as clearly as if they were on the side that is fully illuminated with light.

Now this is an impossible thing, for shadow would not be what it is, unless it obliterated the details that we see so clearly in full light.

I remember being struck with this in my student days, when one of my fellow-workers carefully put in a man's eye on the shadow side of his face, when it was quite impossible to distinguish it. When the master came to correct her work he obliterated her beautiful eye with a touch of his thumb, saying, "Never paint what you do not see."

In the same way with your background; put it in as you see it. According to the way the object that you are painting is lighted, your background in parts will appear of a darker or lighter hue.

It is never of one tone.

You will find that on the lighter side of the head the student has to insert an outline which does not exist. The background itself is often the only outline. By observing the variety of tone in even the simplest background, we get that pleasant diversity of dark and light which we see in nature, and which prevents our drawing looking as if it were cut out all round by a pair of scissors, and laid on a sheet of paper.

There is a story told of Sir Joshua Reynolds, that one of the many unsuccessful artists who called upon him, offered to "do his backgrounds for him."

"No, no," said Sir Joshua, "I wouldn't mind letting

you paint my portraits, but I will do my own backgrounds, thank you!"

I tell you this story only to illustrate the fact of how important a background is.

If it cannot make a picture good it can certainly mar one. Above all things let your background be modest.

It should know how to efface itself.

Like the garlic in a salad, it ought to be there, but you mustn't perceive it.

In painting a portrait you must always remember that when we look at our living model we have a sense of his surroundings, but no actual perception. You must so paint the background that it must in no way interfere with what we wish to be the chief interest of the picture, such as the head is in a portrait.

Whilst you are painting your background, let your model be before you, so that by constant comparison you run no danger of making your lesser value equal to your greater. For as you paint the background you look at it more intently, and perceive it more accurately, in consequence, than you do the head, which may become of lesser value than you mean it to be in your picture.

Whatever object you put in your background, you must be careful to paint it as if there were air between the actual surface of the canvas and the thing painted. If you have painted a figure, the spectator ought to be made to feel, if he got into the picture, as Alice did through the looking-glass, that he could walk between the figure and the background.

Unless, of course, the figure is painted leaning against a wall or door, and then the contrary feeling has to be excited.

I want you to remember that when you are learning to draw, you must see, not only with your outward eye, but with that of your inner one—"the mind's eye."

You must thoroughly understand what you see

before you set the hand, which is the mind's interpreter, to do its work.

I have actually seen workers putting futile, meaningless strokes upon their paper, "just to fill it in," they say, whatever that may mean.

And then they wonder why the copy is not like the original. They might as well expect to draw were they blind, as to learn with the eyes of their mind wilfully shut.

The French painter, Couture, used to say, "Look five minutes at your model, and one at your drawing." This is a golden rule to remember. Get what you are looking at well by heart before you attempt to put it down. And never put a stroke on your paper without you thoroughly understand its meaning, and know why you have put it there.

Nevertheless, occasionally get into the habit of giving an instantaneous look, just raising your lids and down again. Whatever has struck you most in that cursory glance, you may be sure, is the right thing to insist upon in your drawing. In that one moment you would have had time only to see the most important thing in the head or landscape that you are doing.

To cultivate your memory, sit before some object, whatever you wish to represent, be it a flower, vase, piece of sculpture, etc., study it well, note every detail mentally, and then, covering it over, proceed to make a faithful copy of it. You will be astonished to find how easily you will be able to do this after a few trials and failures. Another excellent method of cultivating quickness of eye is to look out of your window and observe objects passing by. Directly they are out of sight, draw what you remember of them, and nothing more. It may be only the line of a back, the outline of an arm, or the carriage of a head.

Done in this manner, these incomplete details will all have the impress of truth stamped upon them, and in a very short time you will find you will be able to observe

and reproduce whole figures. This will help you very much in composing pictures.

In these lessons of observation, truth only must be your guide.

Caricaturists, by the very nature of their work, depend entirely upon the faithfulness of their observation and memory. Were they seen to carry about a sketch-book, men would flee from them, and they would then have no subjects to caricature.

My lamented friend, Carlo Pellegrini, who used to draw the caricatures of celebrities for *Vanity Fair*, under the pseudonym of "Ape," studied his victims whilst they themselves were quite unconscious that their little peculiarities were all being mentally photographed on to the keen brain of "Ape."

If the celebrity to be taken off were a member of the House of Commons, Pellegrini would go to the Strangers' Gallery and note every gesture, expression, and attitude of his man. Occasionally, in puzzling cases, he would make a memorandum on his thumb nail or his shirt cuff.

I wonder, by-the-by, if his washerwoman knew the value of the strokes that she obliterated in her wash-tub.

When Pellegrini had his portrait thoroughly visualised, he committed it straight on to the paper, with direct touches, which never required any alteration.

In my School of Art I used to give my pupils a time study once a week.

By a "time study" I mean a subject done in a given time.

A charcoal life-sized head is drawn from the model in the space of one hour, or a rapid painting is blocked in.

This is sufficiently long, as it is necessary to keep up the excitement and enthusiasm, and a longer time would only exhaust these.

By this quick time-work the salient points of the model are seized and noted. All details disappear, and the chief characteristics of outline and proportion are

perforce accentuated in order to ensure a resemblance. This accustoms students, when painting a portrait, to look for the most important points.

In drawing a head looking down, the nose and mouth must be placed much lower than the ear. The opposite is the case with a head looking upwards.

The same system is carried out in making a sketch from the old masters. A small canvas about 8 by 10 may be used. Never mind how large the picture is, it



can all be contained in miniature on your small canvas. The sitting can extend from one hour to the whole of the day that the gallery is open to students. On no account must the sketch be touched a second day.

This practice does as much good as mere slavish copying does harm. It forces the student to decide quickly upon the essentials. The beauty of the work as a whole impresses one, because there is no time to get lost over every little unimportant bit of detail,

The student has all the time he is working to be constantly occupied with the whole, comparing one portion with another until he gets his small replica to give an impression of all the qualities of line and colour that the great original possesses.

This ought to be done once a month by students, and more often would be still more beneficial, as anything that induces them to visit the National Gallery is good.

The mere society of the works of the grand men is inspiring, and one's intelligence is unconsciously educated.

These time studies teach us to look for and produce the "general effect" of our subject, and according to Reynolds, "wherever this is observed, whatever else may be neglected, we acknowledge the hand of a Master."

Now I want to show you how to correct yourself if circumstances prevent you going to a School of Art or obtaining a master.

Here I shall be reminded, perhaps, that he who teaches himself has a fool for a master.

This, like many proverbs, is a sophism.

We are all of us capable of teaching ourselves.

Get a master to help you if you can, but if it be impossible to do so, go on learning and you will find you must improve.

The master very often only acts as a sort of moral whip, to urge you on when you are lagging by the way.

Make up your mind to do without this, and be as severe with yourself as the strictest master would be.

You see I quite expect you to make mistakes, but even these will teach you, and you can make them stepping-stones to your ultimate success. Whenever you make a fault, and know it, you must rub it out instantly.

The eye must not be allowed to accustom itself to an ill-drawn line or a false bit of colour.

If it be allowed to do so, you lose your perception of truth.

That is why what we call a fresh eye is of such value.

Some one, no matter who, coming suddenly upon a

drawing, sees with an eye whose rectitude has been untampered with, and is able to detect at once the wrong line, or the inharmonious tint. He could not tell you, perhaps, how to alter them, that is for you to find out.

It is of no consequence whether your critic be of cultivated taste or not.

If your drawing be really right it will look so, and you can defy criticism ; but if it appear wrong to some other than yourself, be very sure that it is in reality so.

I am now talking of your superficial faults, to which, however patent they are to others, you yourself may be totally blind.

For your more subtle faults, and which, perhaps, you are not sufficiently advanced to see, ask the advice of some one you know and have confidence in, and follow it.

Respect a friend if he possess the faculty of perceiving your errors, but beware how you listen to the ignorant flattery of an incompetent person. There is no greater obstacle to success than this.

Be satisfied only with the praise of a master of his art.

It requires a higher intelligence to discover merits than it does to perceive faults.

You yourself can cultivate the fresh eye of your sometimes unpleasantly candid friend, by leaving your drawing and turning your attention to something totally different for a space of five or six minutes. When you return to it, stand at a great distance, and looking at it as if it were some one else's work, search for the faults and correct them.

If you criticise yourself severely once every hour in this manner, you will find that you have an excellent master.

When you are resting, never keep your drawing in front of you and gaze at it in an absent-minded manner. You are not resting then ; you are only accustoming your eye to imperfection. If you are tired, change

your occupation for a few minutes. It will be a far greater refreshment to the mind than idleness.

The best self-corrector you can have is the use of the looking-glass. Take a hand mirror, not to look at yourself but at your drawing, and study its reflection. You will instantly see where you are wrong, whether you have drawn one eye higher than the other, or if the mouth be placed exactly where it ought to be in relation to the eyes, etc.

The object being reversed in the glass, you see it as it were in a fresh light.

Leonardo da Vinci calls the mirror the painter's best friend and counsellor.

Another way is to hold your drawing upside down.

You can thus more easily detect inaccuracies of drawing.

When you want to erase your mistakes always use bread a day old, in the way I have already indicated for charcoal work. It cleans instead of soiling your paper, as indiarubber so often does.

An excellent thing, and one to be constantly practised, is to redraw from memory, on any stray sheet of paper, the subject that you were engaged on a few hours previously.

Then compare your memory sketch with your drawing.

This is the best way of testing if you have thoroughly understood what you were working at, and whether your mind has been as occupied with it, as your fingers have been.

A bad habit we are apt to fall into is our imitation of ourselves.

Whatever are the defects or the graces of our person, we are constantly reproducing them in our drawing.

This, as you can well imagine, tends to monotony in composition. Try to cure yourself of it by honestly seeking to portray the individuality of the model who is sitting to you.

Measurement, I suppose, ought not to be suggested to the art student.

In fact, it is scarcely practicable, so much perspective is there in a head.

Still, I have promised you some hints, so if you find it very difficult to hit off by the eye an exact life-sized head, you may take a sheet of notepaper and hold it close up to your model's face, making a mark with your thumb or pencil at each place where the corner of the eye and that of the mouth touch the paper.

You then mark these measurements on your paper, and from these two points you ought to put in the rest of the features in their exact position.

A very celebrated painter taught me this method.

To get at correct proportions that cannot be managed in this way, hold your pencil out perpendicularly at arm's length, and mark where the top of your pencil is level with a given point, say, the top of the forehead. Then place your thumb on a line with any other point, the mouth, perhaps, or the chin, and, holding your thumb securely on the spot, turn your pencil round in a horizontal position, and see where this length comes to across the centre of your face. Measure your own drawing in a similar manner. You see in this way you get the *width* of the face in comparison with its *length*. Anything you draw can be continually tested by these means.

As a rule, the length of a face is the same as the hand. In drawing a full-length figure, if you cannot succeed in making your figure stand well, it is good to use a plumb-line, *i.e.*, a line weighted at the bottom with lead. Hold it at arm's length in front of your model at a good distance, the further off the better. Note which parts of the figure cross or touch the line of your string. Then put it to your drawing, and if you find any difference between that and your model you may be sure that it is your drawing which is incorrect.

People who assert that they know nothing about painting, are continually making the remark that they think it so wonderful that a round object can be represented on a flat surface.

If they had studied the principle of shadows, they would understand that in reproducing a rounded object, and painting the shadows on it, it would be quite impossible to make it look otherwise than round.

Rays of light travel only in straight lines. Starting from a centre, they spread out in all directions.

Let us imagine that we are painting a ball.

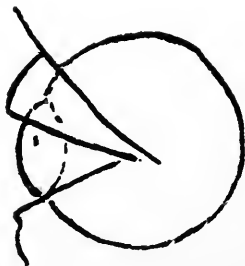
The surface of the ball nearest the light will receive and reflect the greatest amount of it. The rest of the ball gradually recedes from the light, and receives, therefore, less and less of it, as the rays strike the surface obliquely.

Then comes a portion of the ball which receives no light, as the ray of light passes by it. Here there is the deepest shadow. Between that and the extreme boundary line we get a reflected light, *i.e.*, light refracted or thrown back from surfaces adjacent.

In painting a head, we must never forget that it is a round surface, and we must look for our deepest shadows and our reflected lights as if it were a ball.

If we always remembered this, our heads would never have the appearance that they sometimes do of having no backs to them. In painting a nose full face, the shadow and reflected light must be well studied.

Beginners in drawing an eye, seldom give the necessary thickness to the upper lid, when drawing it in profile.



Note how far the lid is from the eye-ball.

The word "Tone" is often made use of, and in the artistic jargon of the day it holds a conspicuous position. Now you will say, "What is tone?" We seem to have taken it in the first instance from the sister-art Music, as in the same way we have borrowed, or rather Mr. Whistler has done so for us, the words "harmony," "nocturne," and such-like phrases.

Now, tone in painting is described by a lexicographer "as the harmonious relation of the colours of a picture in light and shade. The term is often used to qualify, or as synonymous with, *depth*, *richness*, and *splendour*. It has also been more recently used to denote the characteristic expressions of a picture as distinguished by its colour. In painting, to tone down a picture is to soften its colouring so that a subdued harmony of tint may prevail, and all undue glare be avoided."

This is his explanation of the term.

I think, for my own part, the word "tone" is used by the critics principally in relation to harmony in colouring.

When all the colours in a picture are of relative value, and none are too crude nor too quarrelsome with those in juxtaposition with them, then we say the picture is of a good tone.

The use of grey generally ensures this, provided that it be not of a cold quality.

I cannot too often insist that every child should be taught drawing. I have heard mothers say, "It makes their backs round stooping over their drawing."

Now this is exactly what they need not do. Every nursery ought to contain a straight easel (not one on the slant) and a large blackboard with plenty of sticks of white chalk.

On wet days the Nurse or Governess need not be at their wits' end as to "how to amuse the children." The Blackboard will do it for them.

The embryo artist must be taught to stand to his work, and to manipulate his hand entirely from the shoulder, and not from the elbow,

Curves or circles could be drawn with both hands simultaneously.

Let the pupil stand away from his work at intervals and compare his drawing with the object he is copying. The exercise he gets in this way will prevent his getting tired by standing.

CHAPTER III.

OIL PAINTING.

PAINTING is simply drawing in colour.

Unless you draw well you cannot expect to paint well. However true and beautiful your sense of colour may be *per se*, it will look weak and without vigour unless you furnish it with a good backbone of sound drawing.

The great French painter Ingres used to aver that "Good drawing is probity in art."



In painting the head, draw it first carefully on your canvas in charcoal.

When the outline is as correct as you can get it, flick the loose charcoal off, and go over the lines with a

pencil, or red chalk. The latter is preferable, as the colour better assimilates with the flesh tones.

Be very certain of your drawing before you commence to paint, and you will save yourself afterwards a great deal of unnecessary trouble. It is not easy to make corrections in oil paint, unless one is thoroughly master of the material. The colour is apt to become dirty, and it is difficult to restore it to its pristine purity. Endeavour to get at once the right tone of colour, and put it on your canvas in exactly the right place.

The larger your palette is the better. You will then have plenty of room on it for mixing your colours.

In M. Chaplin's *atelier*, where I was taught, we were given what was called "The Rubens Palette," *i.e.*, the colours we had to use were similar to those Rubens painted with, and they were arranged on it in the same order. There is a palette of the great master in some museum abroad, preserved just as he left it after a day's work.

The look of a palette after it has been worked upon, is always a source of interest to an artist.

From it a man's style of work can so often be pictured. An artist's palette has quite as much individuality in it as his handwriting has.

I must say, however, that the mere using of a palette like Rubens' had no magical effect upon our colouring.

We all had to learn from the great teacher, Experience, who, as Carlyle says, "demandeth high wages, and is a hard taskmistress, but she teacheth like none other."

It does not seem to me to matter much *how* you do a thing, provided you do it well. To reach the summit of the hill Excellence there are many paths, and each person chooses the way which seems to him the best.

So it is with art. Each master works in his own particular way.

John Philip never used any brown. He composed that colour with burnt sienna and ivory black.

Frank Holl omitted black from his list of colours,

and used Vandyke brown and French ultramarine instead.

In the use of few or many colours, there is also a great variety of opinion. Some men, like the Belgian painter Alfred Stevens, glory in using a very full palette. "*J'aime une palette riche*," he used to say to me.

Others, and amongst these may be counted men celebrated for their colouring, like to restrain themselves in their use of a variety of colours. They love to discover all the potentialities that exist in one primitive colour, blended in greater or lesser degree with any other.

Place your colours on your palette as best pleases you, but I should advise you to do so with a certain method. If the colour you want is always in the same place, your brush will mechanically find it for you.

I will give you a list of the colours as I use them, in rotation from right to left of the palette :—Scarlet vermilion, flake white, French Naples yellow, yellow ochre, raw sienna, burnt sienna, Indian red, pink madder, crimson madder, cobalt, ultramarine, Vandyke brown, Cassel earth, and ivory black.

Raw umber might be added with advantage to one's palette.

These colours are more than sufficient to paint the figure with.

For landscape, you may require Antwerp blue and chrome yellow and emerald green. In the use of the two latter you must be very careful, as contact with the air oxidises them and turns them black. Prussian and Antwerp blue are apt to fade, or fly as we term it. Cadmium yellow is a good substitute for chrome, but it is not so strong.

Learn to paint without any medium whatever. You will find your difficulties much more easily overcome if, in the first instance, you accustom yourself to do without its fallacious aid.

In Paris I never used anything, but as I find the colours prepared in London are mixed with less oil, and consequently of a thicker subsistence than those sold in

Paris, I sometimes use a mixture of half turpentine and half oil. This will make your brush move more easily over the canvas when you are drawing in your head.

For this take a fine-pointed camel's-hair brush, and go steadily over your lines of red chalk, always remembering never to omit testing them again from nature, and do not merely make a tracing over your drawing.

Use a little burnt sienna and French ultramarine, or any colour that you like, provided it be not opaque.

If the head be at all in shadow, rub in the shadows thinly with some transparent mixture, such as blue and burnt sienna, in order to give a certain amount of rotundity to your head. This will help you in deciding where to place your highest light, which is generally on the roundest part of the forehead and cheek bones. On the lip and bridge of the nose you will perceive it also. Sometimes if the hair is very brilliant, as in an old woman's head with a quantity of grey hair, the light would be highest there.

It is for you to find it out. Don't think of any general rule, but look, and put the highest light where you see that it falls on the head that *you* are painting.

Fill your brush with plenty of colour. The light part of the head ought always to be painted on thickly.

Try and get it exactly the right colour—with plenty of white, a little yellow, and a little red. It depends upon the head you are painting what yellow and what red to mix.

Put it boldly on in exactly the right place, and leave it there. Don't touch it again if you can help it.

To get the proper warm tone of your high lights, compare them with a white collar or handkerchief. Beginners are apt to get the light parts of their head too sickly in tone. Don't forget that you are trying to paint transparent flesh, with warm blood coursing through it.

To arrive at the exact value of tones, *i.e.*, to give to each separate touch its due share of importance in relation to another one, you must compare each tone with every other whilst you are painting, and this you must con-

tinually do if you wish your head to assume the appearance of a complete whole.

If it were possible to paint a picture straight through without stopping, you would have the perfection of painting.

This I want you to bear in mind always, as it will prevent your putting down meaningless touches.

Each touch should express something of the modelling of the face.

If done quickly, a portrait has more truth and life in it, because the effect of the whole has never been lost sight of.

This is why a sketch has so often such charm in it.

Directly one sees the labour that has produced the picture, half its fascination has gone.

The great art is to hide one's art.

When you have got your highest light well placed, turn your attention to where your strongest dark will be. This mix with transparent colour, keeping it rich in tone—not dirty, whatever you do. Do not use at first in the shadows any of the opaque colours, such as white or the lighter yellows. Neither make your shadows too hot in tone, as if they are they will tend to make your high lights look cold. Blue, either cobalt or ultramarine, mixed with warmer colours, tends to keep them cool. Now, having the deepest dark and the highest light of your head on your canvas, you must paint the rest of it in relation to these two. You have plenty of colours on your canvas, so work away with them, never forgetting that you must model your head, *i.e.*, produce on your flat surface a rounded object.

Always take great care that whatever background you put in it is always there before you. Your background affects your head to a great extent.

If your background is painted without relation to the head, the latter, however well painted, will look false.

Note especially how the head relieves against it, in which part, for instance, it is lighter than the background, and in others where it is darker.

I can give you no cut-and-dried recipes for mixing your colours.

As well ask a poet what words he would choose to clothe his ideas in ; or, to give you a more homely simile, to expect a cook to tell you the exact quantity of salt or pepper she puts into each dish to give it the right savour.

This mixing of colours you must find out for yourself, as indeed we must most things in this world.

An eminent Occulist has stated that more men are colour-blind than women. This no doubt arises from the fact that girl children have their colour sense exercised by the variety of tints that are employed in their several articles of attire.

Now for men in their different avocations it is the more essential that they should not be colour-blind, especially those following the profession of sailors and railway signal-men. The learning to paint at an early age, accustoming the boy to differentiate tints, would prove invaluable in later life.

Remember that in whatever you do it is you yourself who have to do it and not your master. Your own individuality must imbue your work.

You cannot give to the world anything but what is in you. Poetry, music, and painting are only the visible expressions of one's inward feelings.

In painting a head you must never forget that you are drawing it, although you do it in colour instead of in black and white. The latter is but modelling in one colour and the former in many.

The truth of a thing must always impress us, and that you can only give by perfection in your drawing.

In making corrections or alterations on your oil painting when it is dry enough, there is a delightful loose-textured white chalk called "*craie*." It never scratches the surface, and is easily washed off. A piece of common whitening would answer the same purpose, but it crumbles more readily, and is not so convenient to hold.

For brushes, use either round or flat hog's hair; the larger the better. For fine work and small details and delicate drawing you can get small hog's hair, which you can manipulate as easily as you can a sable. This latter is to be used at first only for drawing in.

It is unwise for the student to use sables for anything else until he is quite *au fait* with his brush work, as the quality of smoothness they easily obtain for the artist is detrimental to him in the earlier stages of his work.

There are some brushes called "Fan-shaped," arranged very thinly in a semicircle. These are delightful to use in giving finishing touches to an animal's coat. Many German painters use brushes with handles two or three feet long. Hogarth is supposed to have done so too. Anyway, if you like to use them, you will find it is splendid training for freedom of hand.

For studies, I think single primed canvas the best. It is easier to work on. If you want your painting to look very solid, then get your canvas doubly primed. A canvas of a very fine texture is charming for delicate work. Then there is a coarse twill which is well adapted for landscapes and seascapes.

For sketches, there is a paper prepared with oil, which you can buy in blocks like that made for water colour, and there is a brown cardboard called millboard.

For finished outdoor sketches there is nothing nicer than pinewood or oak. You can buy them any size you wish, by the dozen, to fit a walnut sketching-box, and if you live in the country your local carpenter can easily prepare them for you. They want to be smoothly planed, about one-eighth of an inch in thickness. Care must be taken that the wood is well seasoned, so that it does not warp.

It is as well to be provided for outdoor sketching with a palette that has hinges in the centre, so that it can double up, and the paint being thus protected it can easily be carried about, without fear of the thousand and one accidents that are liable to happen to an uncovered palette.

You will want also a dipper containing a little turpentine and oil, as colours often dry too quickly in the open air, and it is difficult, when this happens, to get along as fast as we should like.

Rapidity in sketching is a thing to cultivate, as nature does not keep the same face on for long together. After being used to a steady studio light, we find the instability and fickleness of open-air light very puzzling. But it is capital practice, and prevents our being a slave to the conventional effect of light and shade.

I cannot impress upon you too strongly to keep your palette and brushes clean. If at the end of your day's work you have lumps of paint left upon your palette, take each colour off separately with a palette knife and place them in a soup plate. Pour water on them until they are covered. This keeps them from the dust and air, and whenever you want them again, either on the following day or a week after, you will find their condition unaltered. After you have taken off the colour that you wish preserved for another day, scrape off with a palette knife all the rest of the paint still left upon your palette, and rub it perfectly clean and dry with a little turpentine upon a piece of rag. If you clean your palette directly you have done with it, you will find no difficulty whatever; but if you leave it untouched for a few hours, or, worse still, until the next day, you will find it no easy task to get off the dry paint, and in the effort to do so you will perhaps spoil the look of your palette by making little notches in it with your knife.

This applies equally to your brushes, which are easy to wash if attended to at once.

A little soft soap and lukewarm water will cleanse them.

If you find it difficult to take out all the paint, rub your brushes about in the palm of your hand, and then when quite clean rinse them out in cold water, which will prevent their getting too soft.

Your camel's-hair brushes you must treat more tenderly. They must not be rubbed in the hand, and

care must be taken to leave them pointed after drying, otherwise they become useless to draw with.

Sometimes people are affected by the smell of oil paints. The lead of which some of them are composed enters into the system, and gives pains that are known by the name of painters' colic. It affects also the muscles, paralysing them occasionally.

The way to obviate these unpleasantnesses is to have your room well ventilated.

Tobin's ventilators are excellent to bring fresh air into a room, but it is more important that the used-up air should be carried out of it. To do this a ventilator must be put into the outer wall close to the ceiling. If this is attended to you will never suffer from any ill effects.

A basin of water takes away the mere smell of the paint, which is often so disagreeable to some people.

CHAPTER IV.

WATER COLOURS.

ABOUT water colours, I find it easier to preach than to practise, but this I think we all do about a great many things.

However, I have had lengthy talks with many "potent, grave, and reverend seigneurs," and the gist of our conversations I will retail to you.

For my own part, I cannot offer you a better guide than simplicity.

Do the thing you wish to do simply and boldly, and give it the impress of your own mind.

The way in which another person works is only valuable because it is *his* way. As soon as you copy it, in you it becomes valueless, and an expert can with facility distinguish the copy from the original.

The French and Spanish school of water-colour painters—in which there are many famous disciples, notably Mendoza and Fortuny—follow this plan of painting, simply and directly from nature. Being thorough masters of their craft, they arrive at an effect in the simplest and most facile manner. Hence much of their work possesses the great charm that a hurried sketch exercises, that of being vividly fresh, and painted "*au premier coup*."

They know, you see, what they want to paint, and do it.

But there is another style of water colour, whose fascination consists in the result having been arrived at in a more subtle and laborious manner.

It is essentially an English school, and its great apostles were the ever-lamented Frederick Walker, and a man less known but of even more original genius

named Pinwell. The method of this work is entrancing, and these men thoroughly carried out the precept that "*artis est celare artem.*"

Walker used a moderately fine-grained paper. He first damped it thoroughly, and then with a large hog's-hair brush, similar to those used for oil, he spread on a mixture, the consistency of thin cream, composed of large quantities of Chinese white, with a little cadmium and black, the colour of the whole being a warm grey. Before it dried on the paper it was rubbed well into the surface by the finger, protected by a soft linen rag. When this was done, and an even surface produced, it was allowed to dry for three or four days at least. When thoroughly dry, he painted his picture on it in pure transparent colour.

This method requires great knowledge and *savoir faire* on the part of the painter.

No second thoughts, which are so often considered best, are advisable, as once the work of obliteration commences the ground gets disturbed, and mixing too freely with the surface results in muddiness.

There is another method which is excellent, and this is painting on glass. It is done in this way :

Take your paper, draw in the outlines of your subject in colour, and then let it get thoroughly soaked by allowing it to remain in a bath all night. Then put it, wet, on to a sheet of glass, and whilst in this state paint in your atmospheric effects, letting the colours blend one into another.

Keep the edges of your paper moist by repeated spongings.

When you are ready for the finishing details, mount your paper, and work on it in the usual manner.

Many amateurs are under the impression that you cannot obliterate in water colour, that mistakes once made are ineradicable.

This is far from being the case.

It is quite as easy to alter as it is in oils, and water colour has the advantage over it of never getting into

a mess, or in that condition which is described as "tacky," and which is so heart-breaking for the tyro in oils.

A hog's-hair brush can do wonders in the way of erasing, and so can a sponge.

Then there is the knife, carefully and delicately used so as not to destroy too much of the paper.

If you damp with a brush any particular spot you wish taken out, and then wipe it with a piece of clean linen rag or blotting-paper, or better still indiarubber, you will attain your object. Sometimes in painting hair you want some fine light lines to stray over your background: take a steel drawing pen, dip it in water, and then make your line, and wipe it dry with a rag.

The best brushes for blending your colours are broad, flat camel's-hair.

For sky effects, damp your paper thoroughly, and put your colours on strongly and rather dryer than your moist surface, in order to avoid too much running. Then exhaust the moisture by using one of the large, flat brushes, without water, and continually kept dry by wiping it on blotting-paper. Very small sponges fastened on to sticks can be obtained for sky work.

Hog's-hair brushes are very useful for putting in foliage and grasses.

The Fan-shape brushes, consisting of only a few thin hairs, are the best ones for the purpose.

A sponge dipped in colours and managed with dexterity, gives charming unforeseen touches, with surprising effects of finish, without the labour usually necessary.

To draw a fine line easily on the paper, dip your brush into a pot of ox-gall before applying it to the colour. Some painters habitually put a little ox-gall into their water. It causes the colour to flow more easily.

For sky effects, distances, and middle distances, paint them always on a wet surface, otherwise they will be hard and painty, and will give no sense of atmosphere.

Endeavour always to avoid mixing your colours on the palette.

The three primitive colours, viz., red, blue, and yellow, put on separately on a wet surface, produce in blending, a beautiful opalesque tone.

Turner and De Wint painted in this way all their most bewitching effects.

If you study Turner's water-colour drawings, which can be seen at the Tate Gallery, you will understand what I mean.

Your shadows you must always keep very transparent ; the opacity of your light will then make your object look solid.

If you want sun in your sky, tone your paper with yellow ochre ; or should you wish to suggest great heat, as in Eastern skies, use cadmium very delicately.

For faint, far-away distances, use blue, but as on your yellowed sky it may, and probably will, look green, use with it a homœopathic dose of Chinese white—not enough, remember, to suggest body colour.

You can, if you like to enhance the brilliancy and transparent depth of your shadow, use with your colour a little of what is called "glass medium."

When body colour is used, be careful to avoid making your drawing appear cold, which the use of it so often produces in landscape sketching.

A story is told of a painter who, to avoid this, used to put on his canvas a lump of yellow ochre, exclaiming while he did so, "Stay there, my friend, until you become white."

This illustrates the fact that everything in painting is a question of degrees of tone.

You may paint in as high a key or as low a key as you like, provided it is all in keeping. If the proper values are kept your picture will look true.

Learn to paint with as simple a palette as you can, *i.e.*, using few colours.

You will in this way find out the potentiality that each colour possesses, and you will discover all the charm that lies hidden away in grey neutral tones.

Any further elaboration in the schemes of colour you

wish to produce can be better evolved by the adept than the tyro.

Be very sparing in your use of emerald green, which, as well as cadmium, has a fatal tendency to turn black, *i.e.*, to get oxidised by exposure to the air.

Cobalt and indigo are both good blues.

Of yellows, there are ochre, Indian yellow, raw sienna, and gamboge.

This latter is chiefly used as a glaze over yellow ochre to give a sunny, luminous effect. I have already told you, I think, that cadmium must be sparingly used.

Of the reds, you can use alizarin, rose madder, Indian red, or Venetian red and vermilion. Of browns, burnt sienna, brown madder, Vandyke brown, and sepia. Olive green is a good colour. Black is useful, chiefly for grey tones. It seldom conveys the impression of black when used alone.

There are so many tones and colours in black. The "black as my hat" expression conveys the impression of the deepest depth of black one can arrive at; but we see at once the fallacy of this idea when we are asked the question, "What is blacker than my hat?" and we are told when we give up the riddle, "A hole in it." A black hat reflects so much light on its shiny surface, that by the side of a hole in it into which no rays of light penetrate, the hat appears and has to be painted quite grey.

To make a black, burnt sienna and French ultramarine are a good mixture.

For strong effects of light and shade—in Eastern interiors, for example, where a pervading warmth of tone is desired—make use of the three primitive colours—yellow, red, and blue.

Damp your paper and then wash it over boldly with yellow ochre.

After that is dry, give it a wash of Venetian or light red.

Let it again dry, and give it a last wash of blue.

This gives a delightful tone on which you can paint your picture.

The portions which you wish white, damp with a wet brush, dry with blotting-paper, and then take your indiarubber and rub off any tone that may be left.

You will find that your exposed paper shows brilliantly white.

If you wish to get a delicate high light, or a line of white, make use of bread instead of indiarubber.

You can always get rid of any colour that you wish to change by rubbing it off your paper with a wet hog's-hair brush, the same as those used for oils, and then applying blotting-paper to absorb the liquid colour. Sometimes in painting a water colour, one wishes a portion of the paper to be smoother than another—for the face, for instance. Rub the part carefully with No. 0 sandpaper, or a rounded agate stone, and you will get a surface as smooth and polished as ivory.

Try to make up your mind at first as to the strength of your different washes, and put them in at their right degree of depth at once.

They are apt if painted over and over again, to become muddy, especially when brown is used.

For beginners to learn to put on washes with certainty, let them take a sheet of paper, divide it into equal squares with a pencil, and then, after damping the paper, fill in each division with a wash of any tint or strength, varying them continually.

Wash from right to left.

See that your tint is perfectly even, and does not exceed the limits of its own boundary.

The liquid will be apt to settle at the bottom of your square. Before it has a chance of drying, take a dry brush, run it along the edge and it will suck up all your extra water, and your square ought then to look perfectly flat and even all through.

These washes must be done on an inclined plane such as the top of a school desk affords.

A variety of tints from one colour may be used on the same paper, graduating from light to dark.

Some people think it a good plan to make a black and white sketch of their subject, which they keep near their picture as a guide for the effect they are seeking for.

It is a good test, as a rule, for a picture to translate well into black and white.

Gustave Doré understood better the monochromed side of nature than the coloured one. The French used to say of him that he drew with his brush and painted with his pencil.

For your paper, always use Whatman's hand-made. It is by far the best. You can get it specially prepared in blocks of any dimensions.

These are useful if you wish to do a quantity of rough sketching; but if you wish to do a drawing that will take some time, and you do not want to be incessantly troubled with the puckering of your paper when it gets damped, you must have your paper stretched. This can be done on canvas, or a panel of wood made expressly for the purpose. The paper is simply pasted on. It is much nicer to work on in this way, and it never puckers.

You can always buy good water-colour paper mounted on cardboard, which you can cut to any size, and which does admirably for sketching or studies. The convenience of these cardboards is their portability and the small space they take up when one is travelling.

You must be careful to keep your paper in a dry place, as it easily mildews. Spots appear on its surface, but only *after* you have commenced your painting, and then they are impossible to get rid of. In buying paper, it is best to test it by passing a brush full of water over it. If no spot appear, then it is sound, and the paper will be none the worse for its wetting. The different qualities of paper to buy, depends upon the subject you wish to paint,

If for a rapid outdoor sketch, roughly-grained paper helps to give a finished effect, and for buildings, stone walls, and shops, it is very effective.

For very highly-finished drawings, the absence of grain in the paper is preferable, as its presence would destroy the illusion we wish to preserve.

There is a rougher sort made, excellent for painting flowers on.

Another paper that water-colourists affect is called Cattermole sugar-paper. It is similar to the paper that sugar cones are encased in.

Curling-paper, which has a whitey-brown tone about it, pasted on cardboard makes capital boards for sketching. The tone of the paper shows through and has a good effect, particularly in slight body-colour sketching.

Old paper, provided the damp has not touched it, is far better than new, on account of the absence of the size used in its preparation, which time has caused to evaporate.

There is good paper for sketching called "Creswick," after the celebrated landscape painter, and of two kinds, Rough and "Not."

For highly-finished work there is antiquarian paper.

Hand-made paper is always the best, but there is a very good machine paper called "Harding."

CHAPTER V.

PASTEL.

PASTEL is pure colour ground up with gum-water to make it slightly adhesive. It is made into small sticks, and the colours chromatically arranged in smaller or larger boxes, containing from about a dozen to seven hundred and fifty.

It is an excellent intermediary between black and white and the more difficult and exacting mediums of oil and water colours.

It is an easier method as far as the mere colour goes, as it never gets "tacky," nor does it sink in after the second coating and become "dead."

But, for all that, to do it well one must know how to *draw*.

This is the chief difference between a good or a bad pastel, whether it is, or is not well drawn.

Colour often hides a multitude of sins of drawing, but in nothing is it less efficient in doing so than in a pastel.

A badly-drawn pastel gives one at once the effect of a vulgar "plum-box" advertisement, whilst a well-drawn pastel, with its purity of colouring, strikes one as an impress of truth and vitality.

For practising on, there is a paper sold rather like sandpaper. Its gritty surface serves as a ground for the pastel powders to cling to. When you do a really important work, get specially-prepared canvas, which is mounted in the ordinary way. This to the touch is like soft velvet, and is infinitely pleasanter to work upon.

On occasions—its tint being of a beautiful neutral tone—it serves as a background; only when so used

care must be taken not to soil it, as the greasy stain which the pastel chalk leaves is very difficult to erase.

Of course one's outline in such a case must be absolutely perfect, requiring no alterations, otherwise "good-bye" to your canvas background.

The best pastels to use are the very soft ones. You can get a box with about fifty different tints, for in pastel you require a multiplicity of shades of one colour. Mixing colours, as one does in oil paint, is unknown. You require many strokes or layers of various pure colours to compose the one you wish to produce.

In the first instance you draw your subject—a head, let us say—in any one warm tint, either red or brown. You then fill in the rest of the face and hair with the warmest crude colours, exaggerating every tone. After that you lay in your greys and all the other colours that are necessary in order to produce the look of flesh. It will be fatal to the result you wish to obtain if you commence with greys. You will get a cold tone which will pervade your pastel, and which nothing can get rid of.

At your first sitting, your victim's head will look like a Red Indian's illumined by an orange sunset. Never mind, work in your greys, and you will get cool, transparent skin, underneath which the warm life-blood is coursing. The same with the hair—make it warm underneath, and put your gray lights on afterwards.

Try and avoid too much rubbing in of your colour. Superimpose one tint upon another lightly. They will mix sufficiently, and the general effect in the end is far better. In rubbing in, you get your colours into a greasy paste, upon which it is difficult to get any other tint to hold. In fact, you lose the grit, the resistance in your ground, which is so essential to pastel drawing. In commencing your head in this fiery manner, be careful to obliterate all traces of it. Your reds must only be *seen through* your grays, and not left alone in their crudity. I find students are afraid to obliterate their

warm colours, forgetting they are only intended as groundwork. It is as unpleasant to see too red a pastel as too cold a one. The only places where your vivid crimsons may be left are in the nostrils, corners of eyes, and mouth. This gives a vitality to the intense depths you wish to produce.

I have been often asked whether pastel will last. The other day I saw one beautiful in colour and quite uninjured in any way. I looked at the date, 1790. This speaks for itself. There is in Venice a beautiful pastel by Vandyke. In the Louvre one has many masterpieces in good preservation.

It is wiser, particularly if your pastel drawing has to make a journey, after you have finished it, to set it before framing it. You can buy a liquid prepared especially for this purpose. Directions for using it will be upon the bottle. The liquid has to be sprayed through a tube similar to one used for scent. Take great care to stand a sufficient distance from your drawing, so that the moisture will disperse itself upon it like an impalpable dust. I find beginners so often put too much liquid on by standing too close, and then their drawing gets smudged. By touching a part carefully with the tip of the finger you can judge whether it is sufficiently set. You can spray it many times, until you get the desired result. By setting it, however, I find the whole tone is slightly lowered—your whites are never quite so brilliant afterwards. This you can remedy by retouching the portions you consider have been too much lowered in tone. The setting a pastel, unlike the finishing varnish on an oil painting, never prevents your working on it again.

However, you can dispense with any fixatif, if you frame your pastel with the glass placed on the surface, taking care to allow of no space between the pastel and the glass. No amount of shaking will disturb the powder as long as the glass remains intact.

CHAPTER VI.

PHOTOGRAPHY.

PHOTOGRAPHY is an expensive amusement to the amateur, who cannot cope with the professional in making it pay by selling his productions. Still, it is a most delightful and engrossing pursuit, and to the artist is of incalculable advantage in photographing his picture when finished, and also in photographing it whilst in process of being done. The faults of his drawing and composition proclaim themselves with unerring exactitude, and he is forced in consequence to get rid of the defects the unflattering lens has given prominence to.

If the drawing be good on the canvas, it will look lifelike when reproduced by photography.)VR

I know an artist, an R.A., who when he paints a landscape takes the precaution of causing to be photographed the identical spot he is going to portray, and he is never satisfied unless nature and his own work when photographed give the same effect.

Sometimes, provided the camera is all ready for use, an effect of drapery is useful to seize and retain. So many transitory beautiful arrangements of line are lost for ever unless photography with its "artful aid" comes to the rescue. Do not, however, be persuaded to call in its help for portraiture. It is a delusion and a snare. Under no circumstances can you get rid of the conscious uneasiness which pervades the unhappy victim of photographic experiment. Hence the "stiff" portrait. Besides, a photograph is never quite true in drawing; the feature nearest the lens is always too large. Looking at a profile, one sees at once how disproportionate is the size of the ear to the rest of the features.

CHAPTER VII.

SKETCHING FROM NATURE.

THERE is no more delightful occupation in the world, provided there be not much wind, nor many flies, nor, what is far worse than all, children—strangers to baths and pocket-handkerchiefs—who come, as a Yankee would express it, “sniffing around.” At these moments you feel it had been better had you never been born.

But outside these discomforts, and given a bright, fresh day, with just enough elasticity in the air to enable one to feel a pleasure in living, the delight of working in the open air is most invigorating. How beautiful is the sky with its ever-changing panorama of fleecy clouds, which tell sometimes dark against the blue ether or sometimes bright as the lightest white on our palette. !!

Anon there is a gray sky, with a pearly warmth in its tone that makes us despair of ever rendering its exact hue, guiltless as it is of anything cold or raw.

And then the sunsets! Can any mere black fluid, such as ink, convey to you all I should like to say about the glorious wealth of colour nature spreads before us with a lavish hand for our delight? Where else can we see such opalescent hues, such tender pinks, fading into palest greens and blues? And sometimes, by the side of still waters, when our eyes are satiated with the radiance of the perfect colouring above, we cast them down, and lo! the wonder of it! in the bosom of the lake beneath us we have a reflex of it all, more tender and more beautiful still.

It is despairing work attempting to reproduce some of the loveliness of this beautiful world—the world that God saw was good—with morsels of ground earth and

bits of mineral, yet the mere trying to do so is a "joy for ever."

Truly, work is a heaven-sent blessing, and when it falls in such pleasant places as a landscape painter's does, he has cause to be eternally grateful.

Now to descend to the practical part of it. Any colour-shop will fit you out for a sketching expedition. I find the large walnut boxes for oil, containing panels of wood, or a frame for fastening pieces of canvas on, the best.

There is a strap which you can pass round your waist, which relieves the weight and prevents its tumbling off your lap. You can use the box without an easel, the lid holding your board at a proper angle. With this containing all the paints you want, an umbrella with a long spiked handle, and a camp-stool, you can spend many happy hours.

Fix upon the exact spot you wish to do, and if you are in doubt as to how much will come on to your canvas, make an opening in a piece of cardboard—your own visiting-card will do—leaving on all four sides a narrow strip as frame, and look through this on to your landscape.

Just what you see through that and no more you must put on your canvas, as that is all that actually meets your eye at one time.

Sketching must, to be worth anything, be done *alla prima*—that is, every touch must be put down as you wish it left.

You cannot return to a spot to finish a sketch.

The sky you left blue one day perhaps is an iron gray the next, and the whole landscape in consequence has changed its tone under its influence. To see this exemplified at its clearest, watch the sea on a stormy day. One moment it is indigo blue, black, and sullen, then a gray-green steals over it, which gives place in its turn to a murky drab. Sometimes the sea-line tells dark against the sky, and again it is just the reverse. All these things have to be studied, and the moment

desired only depicted. Many sketchers make the mistake of painting effects that could not exist at the same moment.

I find it a good plan in painting a large landscape which could not be done under many days, of making a small sketch of it under the effect I wish to paint, and then I always have this by me as a reminder of my first intention. Nothing in this world is more difficult to fight against than "the being led away," and in nothing is it more disastrous in its consequences, at least to an artist, than in landscape painting.

In doing a sketch pure and simple, do it and leave it. Never patch it up, and try to finish it when your landscape is no longer before you.

A sketch half finished from nature will have more merit in it to the person who *knows*, than the same one tidied up and finished out of nothing but "your own head."

You would not dare to finish a copy of an old master without the original before you.

As a form of amusement, copying may be freely indulged in, but the student must not imagine that he is really learning anything when he sets himself to reproduce mechanically the thoughts of another.

As well might a would-be poet sit down and transcribe the verses of a laureate, and fondly imagine that he is developing his own latent talents. No! Art is only art when it is creative, and to be a creator you must be self-reliant. At the same time, in your upward progress you must study well what others have done before you.

As our great master in *Modern Painters* writes, "Every great man is always being helped by everybody, for his gift is to get good out of all things and all persons."

For this reason I like my pupils to spend at least one day a month at the National Gallery, and whilst there to do a sketch in colour of a picture, noting as they do so the principle of its composition and its scheme of colour. In this way they learn the effect of things,

and insensibly develop the art of composition. They understand how to express themselves, when, later on, they also have something to say.

To further this latter end, I used to give a subject for composition once a month on which the pupils could try their "prentice hand."

There is a very good game—I forget what it is called—in which the players have a sheet of paper and a pencil, and they draw an historical subject without giving it a title. The other players have to guess the subject.

It often happens that a person thoroughly devoid of all art training is better able to give us an idea of his meaning than one who knows how to draw accurately the anatomy of a figure.

The reason of this is because the former has a more dramatic mind. He is better able to see in his inner eye the attitudes and gestures certain people would assume under given circumstances.

This faculty is called visualising, and is of immense help to an actor or artist. Whether we are born with it or not, we ought all of us to try and develop it. I used to give in my school of art a subject once a month, which the pupils had to illustrate without any external aid. It taught them to develop their feeling for composition of line, and also their perception of the harmonies of colour.

CHAPTER VIII.

MODELLING.

EVERY painter ought to learn to model, and every sculptor ought to be able to draw on the flat from the living figure.

A figure painter, after translating his idea into a concrete rounded form, will the better understand how to make his figure look round and solid on a flat surface.

The sculptor, by drawing his figure from every point of view, will be able to see how his study will strike the beholder.

There is a very good substance for beginners called "Plasticine," on which they can try their 'prentice hand. It has the merit of keeping moist and being clean to work with.

Nothing, however, beats the material of which we are said to be composed.

The plastic nature of clay is most sympathetic to the worker, but it has the drawback of having to be constantly kept moist, otherwise it dries up and cracks.

It can be obtained through any artists' colourman. It is best kept in an ordinary large-sized wooden box, which, if lined with tin, will keep the clay moist. It will require watering at intervals.

If you want to seriously study modelling and are too far from an art school, it is more convenient to get a stand for your sitter, which has a revolving top. In this way you can turn your model round to any view of him you wish to study.

You must also have a stand with a revolving top on which to work your clay, so that you need never move from where you are working.

You will require, in order to prevent your clay tum-

bling down, an upright piece of wood on which is nailed another piece across somewhere about the position of the broadest part of the head. This must be securely nailed to your revolving board.

For a figure, lead piping can be used, both for the spine and for the arms and legs, as this can be bent into any position required. At a colour shop you can obtain these little mannequins ready made.

Modelling tools and a caliper will be required. This latter is a wooden compass which is useful for taking measurements.

CHAPTER IX.

ANATOMY.

IF you wish to draw well, you must certainly understand a little about anatomy.

The knowledge of it will prevent you making glaring faults, and it will teach you if your drawing of a figure look incorrect to understand why it be so.

You will also find it a great help in composing your pictures.

It will do you no harm to study anatomy thoroughly, but you must be very careful not to put too much of your knowledge into your pictures.

The great thing, remember, is to hide all evidences of the mechanism of your art.

An artist deals only with nature, as far as form goes, in her most superficial state.

I once asked a celebrated surgeon, whose talent with his brush put him outside the pale of amateurism in the sense in which the word is generally understood, whether his knowledge of anatomy helped him at all in his drawing. "On the contrary," he said, "it puts me out."

You see by this what you have to avoid. Your too intimate knowledge of the subject is apt to affect your treatment of what is only seen by the eye.

The same rule applies to perspective. Your knowledge of the forms and colours of objects must be second to your observation of them, *i.e.*, of what is seen by the eye only.

The artist's province is only to paint what he sees.

Even in the most imaginative pictures, everything depicted must bear a certain look of familiarity to the

eye, otherwise it would be voted unnatural, and so lose its power of appealing to the spectators.

We ought to know the form of the skeleton, and be able to draw it pretty accurately from memory.

The knowledge of it will teach us to judge whether the model is in good proportion or not, and will enable us to correct what is faulty in nature.

The relative size and position of the muscles is most important.

Without a certain knowledge of how they act, you will find it difficult to place your figures in motion.

There are people who have a gift of depicting action without a knowledge of anatomy—like the Japanese, for instance. But then it must be remembered they have the human form much more often before them with little or no garments to impede their study of it, and their eyes get insensibly accustomed to the right lines.

The Greeks had many more facilities than we have in the present day, for not only did they constantly see the nude before them, but they saw it in its most perfect state, from the training it received through public games and athletic exercises.

The first thing an artist ought to learn by heart is the true proportions of the human figure.

I will give you a few important rules to remember.

The Greeks considered a small head to be a beauty, and in all their statues typical of mere beauty they divide the human figure into eight heads, and this gives a certain dignity and grace.

If a full-length be divided into more than eight heads it will only suggest weakness and disproportion.

For figures requiring a display of greater strength, one should never put more than seven and a half heads. The difficulty in England is to get a model of proper proportions. The generality of English people are only seven heads in height, or even six and a half. Their chief defect lies in the shortness of the thigh-bone or femur, and one recognises the work of artists who have

not studied anatomy by the figures depicted in their pictures having very long bodies and abnormally short legs.

Professor Marshall gives us in his "Table of Proportions" the rules for a figure of a little more than seven heads and a half. Your figure may be any size, from one inch or less to six feet or more, but whatever length you make it you must remember to subdivide it into seven divisions and a half, or eight.

The head will take one entire length always from the vertex or crown to below the chin. Hence it is we call our lengths "heads," for by the head we can always measure and test the accuracy of our divisions.

If you are drawing from the life you can test the relative measurements of your study on the model.

To do so, you must stand about 12 or 18 feet off, for a full length, and holding your pencil vertically, extend your arm to its fullest extent, measure from the top of the head to the chin, and place the end of your thumb at the point where the chin comes on your pencil. Take this for your standard length, and still holding your thumb in position and your arm stiff, proceed to the other measurements on your figure.

Then you test your own work by the length of the head you have drawn; however small or large it is, it must be relatively correct.

It is better to shut one eye whilst measuring, as the pencil has to be held up on a line with the eye.

By holding your pencil horizontally you get your correct widths.

The highest average gives six and a half times the length of the foot in the length of the whole body.

The second length, or head, which will extend from the chin to the lower end of the sternum or chest-bone, a little below the level of the nipples.

The third part reaches from the sternum to the top of the hip, and comes a little lower than the elbow-joint.

The fourth ends at the lowest portion of the trunk, exactly on a line with the wrist.

Always remember that the head and trunk can be divided into four divisions, of which the head is exactly one-fourth.

The fifth division comes to a little above the knee-joint.

The sixth to the angle that the muscle of the calf makes at its greatest width, and the seventh at the ankle-bone.

This will leave half a head for the rest of the body from the ankle to under the foot.

These measurements, if remembered, will help you immensely in putting your figure into proper proportions.

You will also want to know the proper lengths for your arms and legs.

You will find that in the man, the top of the arm commences at a little above the half of the second head, and that in a woman it comes at exactly the half, measuring from the top of the head; the elbow comes to a little above the third division, and the wrist to just a little above the fourth, whilst the tip of the second finger comes to about four and three-quarters.

Measuring from the top of the arm, the upper part takes a little less than one and a half, to the wrist a little less than two divisions and a half, whilst the whole of the arm and hand takes about three divisions and a quarter.

Now the leg takes about four heads, or divisions, from the socket of the thigh-bone to the heel, or base of the foot, and is divided in the centre by the knee-joint. The socket is not shown externally, but is just about one-fourth of a division higher than where one can see the head of the thigh-bone.

I will give you the *names* of the bones, which it is as well to be conversant with.

The skull, which comprises the head and face;

The spine, or spinal column, as it is called, starting

from the skull to a little below the top of the thigh-bone ;

The ribs, twelve in number, are attached behind to the spinal column ; in front the first seven join the sternum or chest-bone, and these are called the true ribs ; the five next are shorter, and three of them are attached to the seventh rib by what is called costal cartilage ; and the two last, being unattached in front, are named floating ribs.

To the sternum is attached also the collar-bones or clavicle, which extend to the scapula or shoulder-blades and to the humerus, or large arm-bone.

Then we have the pelvis, which contains and protects in its hollowed centre all the soft lower portions of the body which we commonly speak of as " our interior."

On to the pelvis the large thigh-bone or femur is attached.

In the arms we have the large bone, the humerus, which constitutes that portion of the arm from the shoulder to the elbow.

Medical students make it the subject of a joke, and ask, " Why is it named the humerus ? " " Because the funny-bone is situated in it."

As a matter of fact we have no funny-bone. That unpleasant sensation which we call hitting our funny-bone, is caused by contact with the nerve which crosses the bone at about the elbow.

The ulna is in the lower portion of the arm, and is one of the two bones which compose the forearm.

The elbow is at one extremity of it, and at the other is the little round end we call the wrist-bone, which we find on the same side as our little finger. This bone, the ulna, works with a hinge-like movement on the humerus.

The radius is an extremely interesting bone. It works with a rotating movement on the humerus, and is joined to one of the small bones which constitute the wrist proper. On a line with the thumb, when the arm is extended with the palm upwards, the radius will be

found to be parallel with the ulna ; but when the palm is turned downward, the movement causes the radius to cross over the ulna.

This movement you can watch on your own arm.

There are eight little bones which form the wrist, and these are called the bones of the carpus.

Then come the five metacarpal bones, which form the hand.

The phalanges, or finger-bones, are five in number, and they are sub-divided into three portions, excepting the thumb, which contains only two.

The large thigh-bone is called the femur, and is inserted at its upper portion into the ilium. At its lower it joins only the larger bone of the leg, which is called the tibia, and where the shin-bone is situated, and these two bones are protected at the knee-joint by a small bone called the patella.

The tibia, starting from the knee-joint, is the inside bone of the lower leg.

The fibula is a much smaller bone attached to the tibia, running very nearly its whole length.

Both these bones are attached to the small bones of the foot, of which there are seven, the tarsus bones, and from these again start the five phalanges which form the rest of the foot, and which correspond to the same bones in the hand.

The big toe plays the part of the thumb, and has one bone less than the other four.

It is much more powerful than the thumb of the hand, as is also the phalange of the little toe.

The three middle ones play but an unimportant part in the construction of the foot, and in course of time, with the development of the two outer ones, could be dispensed with altogether.

The muscles are a much more complicated study, and cannot be learned without diagrams, which are not in the purpose of this book to give.

I can only advise you, if you do not care to study the subject seriously, to learn at any rate the muscles

of the throat, which in doing portraits will be of immense value to you.

A head well set upon the shoulders adds much to its dignity and grace.

At the South Kensington Museum library you can get any book on anatomy you like to look at. For home study I should recommend Mr. Sparkes', which is by far the simplest and most artistic I have seen.

Of course, if you wish to draw whole-length figures, drawing from the life or undraped model is imperative.

You will never thoroughly understand how to make a figure sit or stand without doing so. For landscape painters it is not so essential.

Many people find it a very difficult thing to make a figure stand upright, or, when placing it in a difficult position, to make it preserve its equilibrium.

There is always this to be remembered, that the central line of gravity must always remain in the centre of the body, *i.e.*—with the equal parts of the weight distributed on each side of it.

If more is to the one side than to the other the figure must tumble down.

In a figure standing straight up, the central line of gravity will be all down the centre of the body, and exactly between the two ankle-bones.

In making your figure stand upon one leg, the line of gravity will be in the centre of that leg.

If a man carry a weight which influences one side of his body only, he has to force the opposite side over the central line of gravity, in order to equalise the weight on each side of the line, otherwise the undue preponderance of the weight that he carries would cause him to topple over.

This is best exemplified by an amusing trick, which consists of placing your shoulder and one foot close against the wall, and then trying whilst in that position to lift up your other foot.

You would find that you could not do it, because you

have not equalised the weight on each side of your centre of gravity.

In representing the motion of walking the reverse has to be studied, in order not to let your figures look as if they were standing still, for motion is described as the perpetual loss and gain of equilibrium.

There is not much variation from the perpendicular, however, to be observed in the slow movements of a gentle walker, but in the runner, who extends his legs at wide angles, the upper part of his body is thrown well forward to maintain as much as possible an equal amount of weight on each side of the line of gravity.



In drawing a figure standing on one foot, you will be forced to curve the upper part of the body in order to adjust the weight.

The shoulder on the same side of the foot that bears the body will be found to be always lower than the other side, and the line of gravity will run through the centre of the neck and the centre of the foot which bears the weight.

In studying the "positions of figures, it is well to remember that a graceful variety in corresponding members is always more pleasing than when the two are placed exactly in line.

The most flexible part of our spine is between the lower ribs and the pelvis. This can be moved practically in every direction.

Each action of one member which places it out of line forces the others to be equally inexact.

For instance, supposing the head to be bent on one side so as to take this angle , the shoulders naturally take the angle so , and these again force the lines of the hips to be in the exactly opposite angle, repeating, indeed, the inclination of the head.

Whichever leg the body rests upon, the hip that side will be the highest and the hip and knee of the other leg will be lower.

Now if we turn the figure in profile and study the line of gravity, we find that it starts from the centre of the

head in a line with where the ear is attached to the skull, passes through the centre of the spine at the neck and head of the upper arm, then the centre of the head of the thigh-bone, the patella or knee-joint, and the arch of the foot.

It does not touch the end of the thigh-bones and lower bones of the leg, but passes just in front of them, and is in considerable advance of the ankle-bone.

The natural position of the leg, therefore, from the ankle upward is a little forward.

The line of the toes does not extend beyond the furthest point of the ribs.

A writer on anatomy asserts that after maturity a woman's bones and muscles often assume a higher development, while the same parts in men not infrequently become smaller and weaker. He gives no reason for this. One would have imagined that women's muscles being less used than men's, would have sooner atrophied.

The same authority says that the hands of women are more flexible than the hands of men; of finer proportion in the animal scale and capable of greater exactness in their use.

Hands and feet ought not to be too small. When they are, they denote weakness.

In drawing a hand it is interesting to notice the beautiful curve that the outline of the tips of the fingers make, also the curve of the separate joints. No two are placed exactly in the same line.

The toes ought to take the same curve, but very often in badly formed feet, the big toe extends beyond the second, which completely destroys its beauty.

Then notice that the inner and outer muscles of the leg do not correspond, *i.e.*, where they join the bone, one side is always higher or lower than the other, so giving that variety which is the essence of beauty.

Even the ankle bones, which to a casual observer look opposite to each other, are entirely differently placed. The inner one is higher up and further forward than

the outer, the one being above the instep and the other below.

The ear is considered difficult to place in the right position. In profile, it is often either too low, or too high, or too far away from the nose.

It is generally the length of the nose, and a straight line drawn across the cheek from the root, and another from the base of the nose will give you its position on the head. If placed higher than it ought to be, it gives the impression that the owner possesses only a small amount of brain.

A brainy individual will have the ear low down.

The ear is rather an index to the character of the other appendages. If it is fine and delicate, the hands and feet will be so likewise, and, if the opposite, you may expect to find coarse members.

The top of the ear ought to incline towards the head. An animal nature will have the upper part standing well away from the skull.

The eye, the window of the soul, is a most important feature to study.

So many beginners give it no room to move under the lids. They give no thickness to them.

In drawing a head, full face, one ought to leave the length of an eye between the eyes. As a rule, a man has no feeling for art whose eyes are close together.

The centre of the face and head is usually placed in the pupils of the eyes or a little below. In infants it would be above the eyebrows, as the child's face in proportion to its head is much smaller than in the adult.

In women who are given to much romance, the medium line would be through the upper eyelid.

These are little points that you will find useful to remember when you wish to paint subject pictures, and which one is apt to forget when one attempts to master the whole science of anatomy.

CHAPTER X.

PERSPECTIVE.

PERSPECTIVE to the draughtsman is what grammar is to the writer, both necessary adjuncts to production.

I should advise you, whenever feasible, to attend lectures on perspective, or to get a master to give you lessons, as practical demonstration will teach you more in ten minutes than you could acquire by an hour's reading. As a rule, by the time you are able to paint pictures, you will find that your eye has been sufficiently trained to enable you to copy what you see without the aid of the knowledge of perspective, but in composing pictures a little knowledge is absolutely necessary.

You would often find it difficult to express your thoughts clearly. Knowing the primary rules of perspective will help you immensely.

When you have learnt perspective by book, a very good way to perfect yourself in it is to copy accurately what you see of a room through a looking-glass, or to choose one of the panes of glass of any window, and draw with liquid white on the glass the landscape or street view you see through it. In tracing the view exactly, you cannot go wrong, and the memory of this test is a great help to you.

When you are drawing on an opaque piece of paper and the landscape before you has no boundary such as the framework of the glass affords, you can, however, make yourself a fictitious frame by cutting a square or oblong piece out of an envelope, and holding it up between your eyes and the spot you wish to draw. Through the empty space you see the amount of landscape that your picture will include.

The perspective of objects, means the manner in which they are seen by our eye.

This is often, in apparent opposition to what the

thing seen actually is, so that sometimes we must forget our knowledge of it in order that we may represent the object only as it *appears* to us. This is our western idea of art.

The Japanese do not consider themselves bound by any rules. They place their personages and draw their buildings to suit their design. So far do they carry out their consistency in this respect, or rather their inconsistency, that our photographic lens displeases them. They are busily employed in inventing one that will represent objects as they are, and not as they appear.

Now there are *two* kinds of perspective we must notice ; that of line, and of colour.

The former can be taught you, but the latter, which is known as aerial perspective, can only be acquired by observation and experience.

Linear perspective teaches you to draw the form of any object correctly, and aerial perspective to paint the proper distance between each object.

For instance, you might draw the objects perfectly correctly as far as the pure outline goes, still, if you did not give, as well, the aerial perspective, your objects in the background would touch those in the foreground, and you would not be able to properly detach them.

It is most important that you should understand this principle for portrait painting, for you ought to make us feel that your head is completely round—*i.e.*, that it has a back to it, as well as a face, and that one might, were it possible, get into the canvas and walk all round between the head and the background.

When you hear some one complaining that their head will insist upon sticking to the background, it shows that they have no knowledge of aerial perspective.

If you give the tones in your background as much value as those in your head, you are wrong, because you have not given us the perspective of colour.

You must paint the air that is between the head and the background, and you must remember that,

in consequence of this very air, all lines and colours are stronger in the foreground, and as they recede from the eye are fainter.

A child who has no experience to teach him, or much reasoning power to reflect, imagines that everything he sees is quite close to him ; within his reach, in fact.

The child's crying for the moon is quite natural. He sees what he imagines to be a beautiful silver ball within reach of his little hands ; naturally he would like to have it to play with, and no doubt in his baby mind he thinks his mother very hard-hearted for not giving it to him.

If he had only come into the world armed with as great a knowledge of perspective as is his knowledge of suction, he would spare himself many disappointments.

This theory of the child's want of knowledge of the first principles of perspective is practically demonstrated in the case of a man blind from his birth, who, undergoing an operation at mature age, receives his sight.

His first impressions are, that he can touch everything he sees, and he can form no idea of how many steps it will take him to get to any object.

His power of vision, you see, is in its infancy ; a little experience teaches him quicker than all the books that were ever written on the subject.

There are two lines used in perspective that we must know the names of, viz., the *horizontal* and the *vertical*. The horizontal, as its name indicates, corresponds to the horizon, the line that divides the earth from the sky.

You will best understand it when you face the ocean. The line dividing the sea and sky is the horizon.

Now this horizon is always on the same level with our eyes. We cannot under any circumstances get above or below it.

If we sit down upon the shore, the horizon apparently sinks down with us, and our eye travels along the surface of the water, which takes up a comparatively small

space between the shore and horizon ; just the height we are sitting, in fact.

If we climb up to the top of a very high cliff, and look towards the horizon, it has apparently mounted with us, and we look down upon a vast expanse of sea.

Every straight line and curve that is above the horizon comes down to it, provided they are not parallel with it, and we see *under* all objects.

We see *above* all objects placed under the horizon, and their straight lines and curves follow the same rule.

When objects are on a level with our eye, viz., on the horizon line, all their curves become parallel with the horizon, and they appear perfectly straight.

You can test this for yourself by holding a penny on a level with your eye, at about the distance of a yard, and then looking at it, when placed above or below the level of your eye.

The vertical line is one at right angles with the horizon.

The point of sight, or what is often called the vanishing point, is the spot that is exactly opposite to our eye.

We have to be very particular as to where we intend to place this, either in our landscape or interior, as to this point all the lines on either side have to converge, from either above or below the horizon.

It must come exactly on the horizon, either in the exact centre, or to the right or left of it, according to the feeling of the artist. For an interior, about one-third of the height from the base of the picture, is a very good position to place the horizontal line.

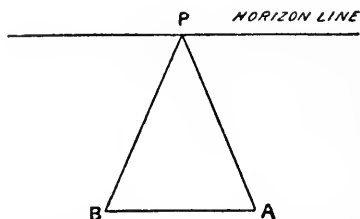
If I tell you how to put a square in perspective, you will be able, by its use, to draw correctly many other objects, such as chairs, tables, &c.

There is, first of all, the geometrical plan, giving you the square in all its proportions as it really exists,

Then the perspective plan showing us, how a square looks to the eye, as seen at any place under the horizon, or over it.

When a square is seen on a level with one's eyes—on the horizon, in fact—it becomes one single line.

Placing it under the horizon we choose our point of sight, P, to which, remember, all our lines must converge.



We draw the lines from A to B, for the base of our square.

We then draw the lines from A to P, and from B to P, which give us the sides of our square.

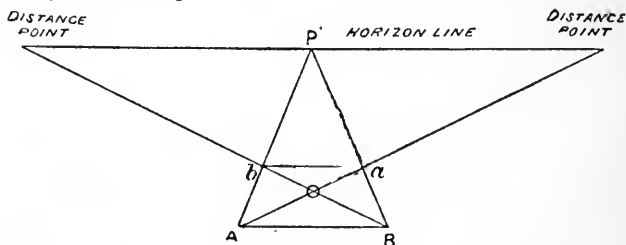
To get at the exact place where the fourth line, or line farthest from us comes requires a different process.

We make use of points of distance, which are points placed outside the picture on a line with the horizon.

To determine where to put these points, take double the distance of the width of your picture, and measure it out on either side, starting from the point of sight on the horizon.

Say that your picture is a block of paper a foot in width, and that your point of sight is in the centre.

You will find that your distance points are placed two feet to the right, and two feet to the left of your point of sight, making the whole line four feet in length.



Now take your compasses and describe No. 1 circle, by placing one of the points of the compass on the point of sight and the other on the farthest corner of your square. This circle represents the largest extent one can take in when one's eyes are fixed upon the point of sight, and is styled the base of the cone of rays. This circle gives us the width for making our circles No. 2 and No. 3, which we produce from their respective centres. Where these two circles cut the horizontal line we place our distance points. The length from these points to the point of sight determines the size of circle No. 4, which, cutting our vertical line, gives us the distance the spectator ought to stand from the picture.

You will see that the distance points are not in reality placed at as great a distance from the point of sight as I have directed you to do, and in theory this of course is correct, but practically the further off the distance points are placed, the pleasanter and less abrupt is the perspective of objects in your picture.

In composing a picture, it is better to allow one's subject to influence one as to the position of these points.

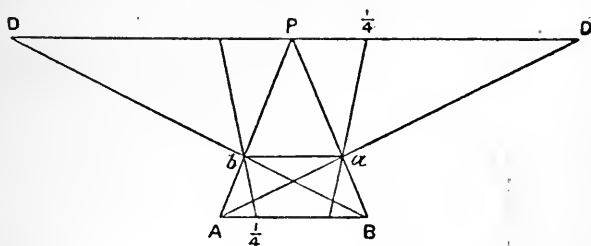
In drawing a square of a picture in perspective, we take a line from B to the left-hand distance point, and from A to the right-hand, and we find that in their progress they cut the first two upward lines we drew.

If we draw a horizontal line between these two points, which we have marked *a* and *b*, we get the line we are seeking, viz., the furthest side of our square.

Where the first two lines cross each other will be the centre, marked O. This method entails your having a great deal of space on either side of your canvas, supposing your paper or canvas be of a very large size, and this sometimes is impossible to get.

A similar result to the above is obtained by taking one-fourth of your distance line, which you will find is exactly above A and B, and then drawing a line from

that to the fourth portion of your base line on the side nearest to it. You see it intersects in exactly the same place, thus:—



You cannot always place the ruler on your canvas, nor can you often get one the required length, so you can make your lines by means of a fine string or strong thread, which you can attach to the edge of your canvas by a drawing-pin.

You will find it perhaps useful to know how to put a room into perspective. Your knowledge of the square will help you in this.

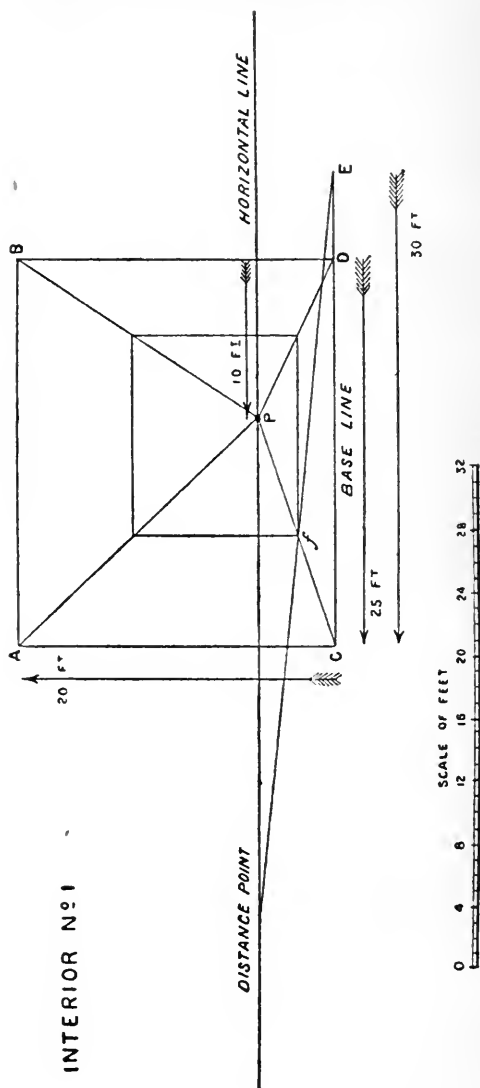
Now I have drawn you an interior of a room, which I have made twenty-five feet in width, twenty feet in height, and thirty feet deep.

For you to do it yourself, take your inch measure, call each eighth of an inch one foot, and draw a line for the base of your room representing twenty-five feet. You will find that it will be just three inches and one-eighth.

For your upright line, or height of your room, make it two inches and a half.

To find the depth of the room, you will do as you did with the square.

First, you must make your horizontal line, which you know will be at the level of your eyes. We will say five feet as a convenient height, which will make it on your plan five-eighths of an inch.



Now you put your central point of sight where you like, provided it be on the horizon line.

In this instance we will measure off one inch and two-eighths from the right side of wall, so that we place the point of sight ten feet within the room, nearest the right wall.

Now we will put the ceiling and the floor in, otherwise we shall not be able to get our further wall.

We draw lines from the four corners, A, B, C, D, to the central point.

We then extend the horizontal line on each side, and place the distance points. In this instance I have purposely placed the distance points nearer to the point of sight or vanishing point. You are thus enabled to see more of the surface of your floor.

Our room being thirty feet deep, we have to get the length in perspective.

To do this, we extend the base line of our picture to the right, and we measure from C thirty feet, or, in this instance three inches and three-quarters of an inch. This will bring it to E.

From E to the left-hand distance point draw a line, and where this cuts the line C to P at *f* will be the other end of the room.

From the point *f* draw a horizontal line to the opposite line D to P. Then your inner wall is easily made by making two uprights, until they touch the lines A to P and B to P, and then making a horizontal line across.

Now we want to put a door, two windows, and a fireplace in, for our room at present looks more like the interior of a box.

Too many lines are apt to confuse you, so you shall have the same interior in No. 2, with only the lines that are necessary to show you how to put in your door and windows.

Now we must first make up our minds as to what height and width we require them.

We will put the door on the left-hand side and the windows on the right, and our mantelpiece in the centre.

We will begin with the latter.

Let us make an old-fashioned fireplace, seven feet high and five feet wide.

Find the centre of your base line, and take it up to point of sight.

This will give you the centre of the floor of the opposite wall, where you are going to put your fireplace.

Measure off two feet and a half on either side of your central point on the base line. Take these lines up to your point of sight.

These will give you your five feet across for the width of your mantelpiece. Carry two uprights from the floor of opposite side where the two lines cross it. Measure seven feet off on left-hand edge of wall and from thence draw a line to the point of sight.

Where this line cuts your upright on the left-hand side will be the height for your fireplace.

Now for the door on your left hand.

We will place it exactly in the centre of the wall, and make it nine feet in height.

We measure off two feet more on our left-hand side, and draw a line from thence to our point of sight. This gives us our height. Now we will make it six feet wide; our room being thirty feet long, we shall have twelve feet on one side of the door and twelve feet on the other.

Now to get twelve feet within the left-hand side of the wall, we measure off twelve feet on the base line of room, starting from the left-hand corner. From that point we take a line to the distance point on the left, and where this line cuts the wall will be one side of the door.

We then measure six feet more on our base line, and, proceeding in the same manner, we find the exact width of door. Two uprights from the floor to the top of door will complete it.

Now for our windows. We will make them three feet from the ground and nine feet high, and six feet within

the picture, four feet wide each, and a space of ten feet dividing them.

To do this we act in precisely the same way as we did for the door, only utilising the right-hand distance point instead of the left.

We measure three feet off right wall, and from thence draw a line to point of sight. Measure nine feet above that, and do the same. This gives us the height of the windows.

To get our first line of six feet within the room, we measure three-quarters of an inch on our base line from the right-hand corner towards the left, and so on with the other measurements required of four, ten, and four feet, bringing them all to our right-hand distance point.

Now we will put a chandelier in the centre of our ceiling, and it shall hang down eight feet deep into the room.

First we have to find the centre of the room, which we do by drawing two diagonal lines from each corner, and where they cross we shall get our centre.

We next find the centre of the top line of our room (A, B, Interior No. 1), which we can do either by measurement or by ruling a line from our point of sight, through the centre of the ceiling, and on beyond until it cuts A, B.

From this last point draw a straight line downwards the distance of eight feet.

This will be eight feet on the outside plane of your picture.

To get the right perspective for this length in the centre of the ceiling, draw a straight line from the extreme end of the eight feet to the point of sight, and then draw another straight line down from the centre of ceiling to this line, and where they touch will give you the required length in its proper perspective.

Now that you have your room, you will no doubt want to put some people into it.

To get at their required heights, you have only to

measure off on the outside plane of your picture, either five feet ten inches, or six feet, according to the size of your personages, and then, from wherever you place these measurements on base line, draw two straight lines to your point of sight, as we previously did with the door.

Avenues of trees are done in the same manner.

A capital illustration of the rules of perspective you will find, on standing on a bridge crossing the railway. The rails that start from the spot where you are standing are actually so many feet apart. As you look along them, and they come up to the level of your eyes, they apparently touch each other until they vanish quite out of sight. This they do at the point of sight, and this is why it is often called the vanishing-point, or point where the perspective lines of objects vanish out of sight.

As I have already told you by means of the square you can put any object into perspective, such as a chair (the seat of which forms a square), a table, &c., &c. If your table or other object is round, you turn it into a square whilst drawing it in perspective, and then it is very easy to round the corners off.

This that we have been doing is parallel perspective ; called so because two of its lines are parallel with the line of the horizon. It is quite the easiest to do.

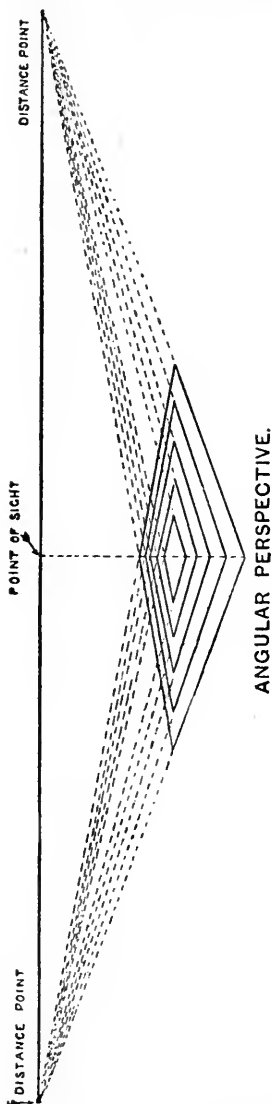
In sketching outdoor buildings or interiors, you will often require to put objects into angular perspective.

I can show you this best by putting a diamond-shaped square into perspective for you (page 88).

You will notice that none of its four lines are parallel with the horizon. You only make use of the point of sight to find the centre of your diamond. All other lines are taken on to your distance points on either side.

Now for the square, chair, or table, in oblique perspective.

I will suppose that the size of the top of your



dining-room table is represented on our plan.

I place the geometrical plan of our table under the line of the base of our picture, as far away from it as we wish the table to be within our picture, and in exactly the inverse angle to which we wish it to be ; as if, in fact, the base line were a looking-glass and we reflected the table in it. We can make our table any size we wish, and place it in any position.

I will name the four corners A, B, C, D.

I draw four upright lines from each corner to the base line, and then carry them along to the point of sight. To make it clear, I have drawn each line with a different pattern.

Now we must use our compasses. The one with a point at one end and pencil at the other you will find the best.

Take the measure of the corner of table marked A to where the upright intersects the base line. Place the point of the compass on the base line at A, and making this the stationary one describe the fourth of a circle with the pencil end from the corner marked A towards the right until it again touches the base line.

From this take a line to left-hand distance point.

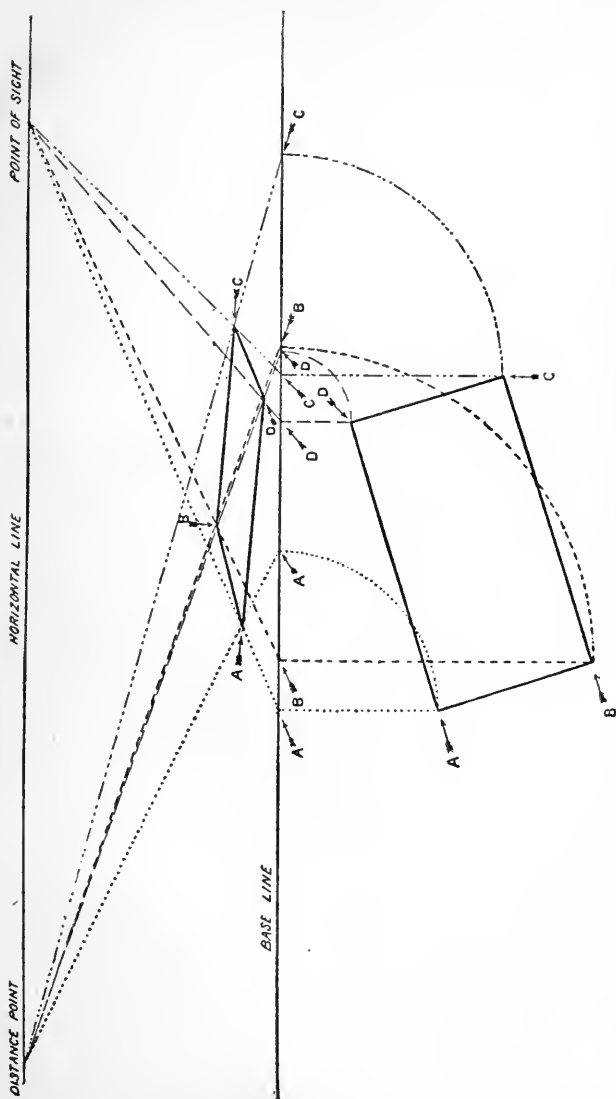


TABLE IN OBLIQUE PERSPECTIVE

Where this intersects the A line will be one of the corners of your table.

Do the same with B line, and you get the further corner of table in perspective.

Then take C in a similar way, and you find your right-hand upper corner, and with D you get your lower right-hand corner. Draw lines from point to point and you have the top of your table in oblique perspective.

Some artists in painting portraits have made use of two points of sight, one for their sitter and another for their background ; but this practice is not to be commended, as it gives an air of falseness to the picture.

In the composition of figures, the horizontal line is generally placed just under the throat at the top of the sternum, or chest bone.

Needless to say, one need follow no fixed rule about where this line is placed, as long as one puts all objects in one's picture under the influence of the one point of sight, wherever its position. There must be a certain harmony in one's pictures, as there is in nature, from whatever position one looks at them, and as you are bound to place your point of sight opposite to the level of your eye, you will generally find in figure composition that it is always in the same place.

In painting a head, however, it is better to place the horizontal line a little lower than it actually is in nature, as it adds to the dignity and apparent height of the sitter if the head appear to be above that of the painter.

This is why we make use of a platform, where we can always obtain this result whether our model is standing or sitting.

For a man, this is a golden rule—make him higher than yourself, look up to him ; for a woman, let her be on your level, or very slightly higher ; and in painting a child's portrait, take care to let the child look up to you, letting the eyes be a very little below your point of sight.

This gives the idea of size, which otherwise, in only painting a head, would be difficult to suggest.

In composing a picture, make a definite sketch on a small canvas, and to this you can apply the rules of perspective.

When you have it perspectively correct, you can draw horizontal and vertical lines on your sketch, making a network of small squares with either black or white chalk or threads of cotton.

Supposing you have divided its length into ten one-inch squares and its width into six.

Put the same number of squares on to your larger canvas, and copy on to it the sketch of your picture.

You will find that you have your small sketch accurately and easily magnified twice or any number of sizes you wish.

I have already mentioned that in landscape painting, it is a good thing to cut the inner portion of a visiting card out, leaving an edge all round to frame the black space. This defines what the student can see at a glance from one point. Many are distracted when they sit down to make a sketch, at seeing too much. They attempt the impossible task of painting more than they could naturally see.

Rays of vision proceeding from the eye, take the form of a cone—*i.e.*, they start from the single point of the eye, and spread out in all directions, but their limit is circumscribed always by the subject we wish to paint.

The nearer it is to the eye, the less space the rays of vision take, and the further off the distance is, the wider the base of our cone becomes.

It must be thoroughly understood, that if we put on our canvas whatever lies beyond the circumference of this cone, we paint more than we can see at one given moment, and the result is confusion.

It is always best to train yourself to see correctly without extraneous aid. Draw your object as you see it, and afterwards test it by the rules of perspective.

In this way your eye will be insensibly trained to see correctly.

Before commencing your day's work, draw from memory the previous one. You will then be able to know how much you have digested and what you have learnt.

I am afraid, after all, I have given you but few hints. But then there is no royal road to art. There is only the old-fashioned one of hard work.

What I chiefly wish to do in writing this little book is to encourage young people in the pursuit of art, and if I have given any of you a helping hand, I am richly repaid.

PRIZE MEDALS AWARDED . .



EXHIBITION OF ALL NATIONS, 1851, PRIZE
MEDAL.

PARIS UNIVERSAL EXHIBITION, 1855, TWO
PRIZE MEDALS.

INTERNATIONAL EXHIBITION, 1862, TWO PRIZE MEDALS.

DUBLIN INTERNATIONAL EXHIBITION, 1865, PRIZE MEDAL.

PARIS UNIVERSAL EXHIBITION, 1867, TWO SILVER MEDALS.

LYONS UNIVERSAL EXHIBITION, 1872, TWO SILVER MEDALS.

PHILADELPHIA INTERNATIONAL EXHIBITION, 1876, PRIZE MEDAL.

PARIS UNIVERSAL EXHIBITION, 1878, PRIZE MEDAL.

PARIS UNIVERSAL EXHIBITION, 1889, SILVER MEDAL.

PARIS EXHIBITION, 1900, GOLD MEDAL.

FRANCO-BRITISH EXHIBITION, 1908, DIPLOMA OF HONOUR AND
GOLD MEDAL.



Messrs. George Rowney & Co.

Messrs. G. R. & Co. feel assured the **OIL COLOURS** prepared by their improved process will be found to be *finer, brighter, less oily*, and to be *more permanent* than any others at present manufactured; and that their **WATER COLOURS**, prepared by the same process, will prove to be *finer, brighter*, and to *float more evenly without granulation* than any other colours hitherto produced.

GEORGE ROWNEY & CO.'S ARTISTS' WATER COLOURS.



Whole Tube.



Whole Cake.



Half Tube.



Half Cake.



Whole Pan.



Half Pan.

Antwerp Blue
Bistre
Blue Black
Brown Ochre
Brown Pink
Burnt Sienna
Burnt Umber
Charcoal Grey
Chinese White
Chrome 1, Lemon
Chrome 2, Yellow
Chrome 3, Orange
Chrome 4, „ Deep
Cologne Earth
Dragon's Blood
Emerald Green
Flake White
French Ultramarine

Gamboge
Geranium Lake
Hooker's Green, 1
Hooker's Green, 2
Indian Red
Indigo
Italian Ochre
Italian Pink
Ivory Black
Lamp Black
Light Red
Magenta
Mauve
Naples Yellow
Neutral Tint
Olive Green
Payne's Grey
Permanent Blue

Prussian Blue
Prussian Green
Purple
Raw Sienna
Raw Umber
Red Lead
Roman Ochre
Sap Green
Terra Vert
Trans. Gold Ochre
Vandyke Brown
Venetian Red
Vermilion
Yellow Lake
Yellow Ochre
Zinc Yellow

Whole Tubes ... 9d. each.
Whole Pans ... 9d. „
Whole Cakes ... 9d. „

Half Tubes ... 6d. each.
Half Pans ... 6d. „
Half Cakes ... 6d. „

GEORGE ROWNEY & CO.'S ARTISTS' MOIST WATER COLOURS.

(continued).

WHOLE TUBES, 1s. 6d. each.

HALF „ os. 9d. „

WHOLE CAKES, 1s. 6d. each.

HALF „ os. 9d. „

Alizarin Green
Alizarin Yellow
Black Lead
Brown Madder
Chinese Orange
Cœruleum
Crimson Alizarin
Crimson Lake
Cyanine Blue
Indian Lake
Indian Yellow

WHOLE PANS, 1s. 6d. each.

HALF „ os. 9d. „

Mars Yellow
Neutral Orange
Orange Vermilion
Purple Lake
Scarlet Alizarin
Scarlet Lake
Scarlet Vermilion
Sepia
Roman Sepia
Violet Alizarin
Warm Sepia

WHOLE TUBES, 2s. od. each.

HALF „ 1s. od. „

WHOLE CAKES, 2s. od. each.

HALF „ 1s. od. „

Azure Cobalt
Cadmium, Pale
Cadmium, Yellow
Cadmium, Orange
Cadmium, Orange Deep
Cobalt Blue
Cobalt Green, light
Cobalt Violet

WHOLE PANS, 2s. od. each.

HALF „ 1s. od. „

Lemon Yellow
Mars Orange
Malachite
Opaque Oxide of
Chromium
Tran. Oxide Chrom.
Violet Carmine
Viridian or Veronese Green

WHOLE TUBES, 3s. od. each.

HALF „ 1s. 6d. „

WHOLE CAKES, 3s. od. each.

HALF „ 1s. 6d. „

Aureolin
Burnt Carmine
Carmine
Extract Madder Carmine
Gallstone

WHOLE PANS, 3s. od. each.

HALF „ 1s. 6d. „

Madder Lake
Purple Madder
Rose Dorè
Rose Madder

WHOLE TUBES, 5s. od. each.

HALF „ 2s. 6d. „

WHOLE CAKES, 5s. od. each.

HALF „ 2s. 6d. „

Ultra Ash

WHOLE PANS, 5s. od. each.

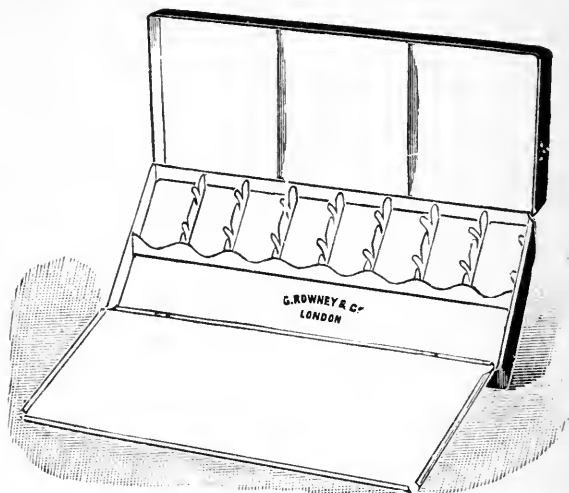
HALF „ 2s. 6d. „

Sr. alt

GEORGE ROWNEY & CO.'S

*JAPANNED TIN SKETCH BOXES.

FILLED WITH PANS OF ARTISTS' MOIST COLOURS.



		Price. fitted
	£ s. d.	
8-PAN BOX	0 11 3	
Gamboge, Raw Sienna, Light Red, Crimson Alizarin, Burnt Umber, Cobalt, Ivory Black, $\frac{1}{2}$ Antwerp Blue, and $\frac{1}{2}$ Vermilion.		
10-PAN BOX	0 13 6	
Gamboge, Roman Ochre, $\frac{1}{2}$ Raw Sienna, $\frac{1}{2}$ Burnt Sienna, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, Crimson Alizarin, Raw Umber, Cobalt, French Ultramarine, Prussian Blue and Burnt Umber.		
12-PAN BOX	0 17 6	
Yellow Ochre, $\frac{1}{2}$ Gamboge, $\frac{1}{2}$ Burnt Sienna, Italian Ochre, Light Red, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Crimson Alizarin, $\frac{1}{2}$ Chinese Orange, Burnt Umber, Madder Brown, Cobalt, French Ultramarine, $\frac{1}{2}$ Indigo, $\frac{1}{2}$ Emerald Green and Ivory Black.		
14-PAN BOX	1 1 0	
Gamboge, Yellow Ochre, $\frac{1}{2}$ Aureolin, $\frac{1}{2}$ Chrome No. 2, Burnt Sienna, Light Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, Crimson Alizarin, $\frac{1}{2}$ Rose Madder, $\frac{1}{2}$ Chinese Orange, Sepia, Burnt Umber, Cobalt, $\frac{1}{2}$ Prussian Blue, $\frac{1}{2}$ French Ultramarine, Ivory Black, and Emerald Green.		

*Any Colour may be replaced by any other, and the difference in price charged or allowed for.

GEORGE ROWNEY & CO.'S

*JAPANNED TIN SKETCH BOXES.

Landscape and Figure.

16-PAN BOX

Price
Fitted.
£ s. d.
1 3 0

Gamboge, Yellow Ochre, $\frac{1}{2}$ Aureolin, $\frac{1}{2}$ Chrome No. 2, $\frac{1}{2}$ Chrome No. 4, $\frac{1}{2}$ Burnt Sienna, Light Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, Crimson Alizarin, $\frac{1}{2}$ Rose Madder, Sepia, Burnt Umber, Cobalt, Prussian Blue, $\frac{1}{2}$ Indigo, $\frac{1}{2}$ Viridian, $\frac{1}{2}$ Emerald Green, Payne's Grey, Olive Green, and Ivory Black.

Landscape and Figure.

18-PAN BOX

1 6 0

Gamboge, Yellow Ochre, Italian Ochre, $\frac{1}{2}$ Aureolin, $\frac{1}{2}$ Burnt Umber, Indian Yellow, $\frac{1}{2}$ Chrome No. 2, $\frac{1}{2}$ Chrome No. 4, Brown Ochre, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Scarlet Vermilion, Rose Madder, $\frac{1}{2}$ Crimson Alizarin, $\frac{1}{2}$ Lamp Black, Raw Umber, Sepia, Cobalt, French Ultramarine, Prussian Blue, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Olive Green, and Sap Green.

Landscape and Figure, &c.

20-PAN BOX

1 10 0

Gamboge, Yellow Ochre, Roman Ochre, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Aureolin, Indian Yellow, $\frac{1}{2}$ Chrome No. 2, $\frac{1}{2}$ Chrome No. 4, Light Red, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Scarlet Vermilion, $\frac{1}{2}$ Crimson Alizarin, Rose Madder, Madder Brown, Brown Ochre, Burnt Umber, Warm Sepia, Cobalt, French Ultramarine, Indigo, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Olive Green, $\frac{1}{2}$ Cœruleum, $\frac{1}{2}$ Ivory Black, and Sap Green.

Landscape and Figure, etc.

24-PAN BOX

1 13 0

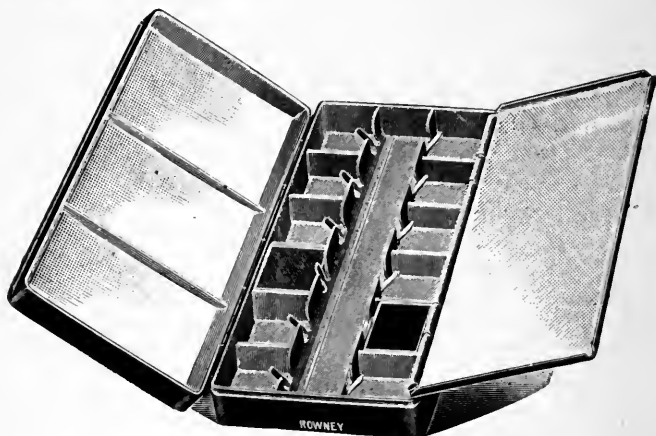
Gamboge, Yellow Ochre, Raw Sienna, $\frac{1}{2}$ Lemon Yellow, $\frac{1}{2}$ Aureolin, Indian Yellow, $\frac{1}{2}$ Chrome No. 2, $\frac{1}{2}$ Chrome No. 4, Burnt Sienna, $\frac{1}{2}$ Indian Red, $\frac{1}{2}$ Vermilion, $\frac{1}{2}$ Orange Vermilion, $\frac{1}{2}$ Rose Madder, Light Red, $\frac{1}{2}$ Lamp Black, Burnt Umber, Crimson Alizarin, $\frac{1}{2}$ Scarlet Alizarin, Madder Brown, Brown Ochre, Raw Umber, Cobalt, French Ultramarine, Prussian Blue, $\frac{1}{2}$ Emerald Green, $\frac{1}{2}$ Cœruleum, $\frac{1}{2}$ Permanent Blue, $\frac{1}{2}$ Terra Vert, Payne's Grey, Olive Green and Viridian.

*Any Colour may be replaced by any other, and the difference in price charged or allowed for.

GEORGE ROWNEY & CO'S

*JAPANNED TIN SKETCH BOXES.

FILLED WITH HALF-PANS OF ARTISTS' MOIST COLOURS.



						Price fitted. Each.
	£	s.	d.			
8-HALF-PAN BOX	0 7 6
Gamboge, Yellow Ochre, Light Red, Crimson						
Alizarin, Burnt Umber, Cobalt, Indigo, and Burnt						
Sienna.						
10-HALF-PAN BOX	0 8 6
Gamboge, Yellow Ochre, Light Red, Crimson						
Alizarin, Burnt Sienna, Burnt Umber, Raw Sienna,						
Ivory Black, Cobalt and Prussian Blue.						
12-HALF-PAN BOX	0 10 0
Gamboge, Yellow Ochre, Raw Sienna, Burnt Sienna,						
Light Red, Vermilion, Burnt Umber, Crimson						
Alizarin, Madder Brown, Cobalt, Indigo, and Emerald						
Green.						
14-HALF-PAN BOX	0 11 0
Gamboge, Yellow Ochre, Raw Sienna, Light Red,						
Indian Red, Crimson Alizarin, Burnt Sienna,						
Vermilion, Burnt Umber, Raw Umber, Cobalt, Indigo,						
Ivory Black, and Emerald Green.						

*Any Colour may be replaced by any other, and the difference in price charged or allowed for.

GEORGE ROWNEY & CO.'S

*JAPANNED TIN SKETCH BOXES.

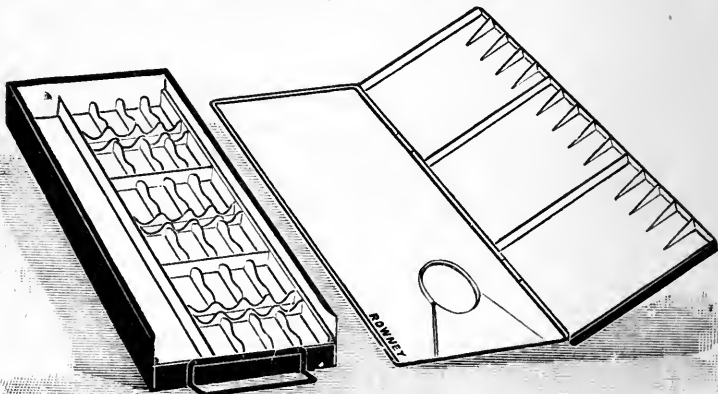
	£	s.	d
16-HALF-PAN BOX	0	12	6
Gamboge, Chrome No. 1, Yellow Ochre, Raw Sienna, Burnt Sienna, Vermilion, Light Red, Indian Red, Crimson Alizarin, Burnt Umber, Vandyke Brown, Madder Brown, Cobalt, Prussian Blue, Emerald Green, and Ivory Black.			
18-HALF-PAN BOX	0	14	6
Gamboge, Chrome No. 1, Yellow Ochre, Raw Sienna, Burnt Sienna, Indian Red, Light Red, Vermilion, Madder Brown, Crimson Alizarin, Rose Madder, Vandyke Brown, Burnt Umber, Ivory Black, Cobalt, Indigo, Emerald Green, and French Ultra.			
20-HALF-PAN BOX	0	16	3
Gamboge, Chrome No. 1, Yellow Ochre, Raw Sienna, Burnt Sienna, Chrome No. 3, Light Red, Vermilion, Madder Brown, Crimson Alizarin, Rose Madder, Ivory Black, Vandyke Brown, Burnt Umber, Cobalt, Indigo, Permanent Blue, Prussian Blue, Emerald Green and Viridian.			
24-HALF-PAN BOX	0	19	3
Gamboge, Yellow Ochre Lemon Yellow, Chrome No. 2, Raw Sienna, Burnt Sienna, Light Red, Indian Red, Vermilion, Chrome No. 4, Crimson Alizarin, Rose Madder, Madder Brown, Burnt Umber Vandyke Brown, Sepia, Cobalt, Permanent Blue, Indigo, Prussian Blue, Emerald Green, Viridian, Neutral Tint, and Ivory Black.			

*Any Colour may be replaced by any other, and the difference in price charged or allowed for.

GEORGE ROWNEY & CO.'S

*JAPANNED TIN SKETCH BOXES.

WITH FOLDING PALETTES, FITTED WITH MOIST TUBES.



	Whole tube boxes fitted.	Half tube boxes fitted.
	£ s. d.	£ s. d.
12-Moist Tube Box fitted with	0 15 0	0 9 9
Gamboge, Yellow Ochre, Chrome No. 1, Chinese White, Light Red, Vermilion, Crimson Alizarin, Burnt Sienna, Permanent Blue, Prussian Blue, Burnt Umber & Ivory Black.		
15-Moist Tube Box	1 1 0	0 13 0
Gamboge, Raw Sienna, Yellow Ochre, Chrome No. 2, Light Red, Burnt Sienna, Vermilion, Crimson Alizarin, Madder Brown, Sepia, Lamp Black, Cobalt, Prussian Blue, Burnt Umber, and Chinese White.		
20-Moist Tube Box	1 10 0	0 18 6
Gamboge, Yellow Ochre, Chrome No. 1, Chrome No. 3, Raw Sienna, Burnt Sienna, Chinese White, Light Red, Vermilion, Orange Vermilion, Crimson Alizarin, Rose Madder, Ivory Black, Sepia, Burnt Umber, Cobalt, Prussian Blue, French Ultramarine, Emerald Green, and Viridian.		
24-Moist Tube Box	1 17 0	1 2 6
Gamboge, Yellow Ochre, Brown Ochre, Aureolin, Indian Yellow, Chrome No. 4, Light Red, Indian Red, Vermilion, Scarlet Vermilion, Crimson Alizarin, Rose Madder, Madder Brown, Burnt Umber, Vandyke Brown, Warm Sepia, Cobalt, French Ultramarine, Prussian Blue, Emerald Green, Ivory Black, Terra Vert, Viridian, and Chinese White.		
30-Moist Tube Box	2 12 6	1 9 0
Gamboge, Yellow Ochre, Naples Yellow, Roman Ochre, Lemon Yellow, Indian Yellow, Orange Cadmium, Aureolin, Light Red, Indian Red, Vermilion, Scarlet Alizarin, Crimson Alizarin, Rose Madder, Madder Brown, Brown Ochre, Vandyke Brown, Warm Sepia, Burnt Umber, Cobalt, French Ultramarine, Prussian Blue, Neutral Tint, Ivory Black, Emerald Green, Viridian, Olive Green, Chinese White, Cæruleum, and Ultramarine Ash.		

*Any Colour may be replaced by any other, and the difference in price charged or allowed for.

GEORGE ROWNEY & CO.'S ARTISTS' RUBBER.

ROWNEY'S ARTISTS' RUBBER is made of the best vulcanized rubber ; erases pencil marks cleanly and quickly.

1d. 2d., 3d., 5d. and 9d. pieces are kept in stock.

PRICE BY THE LB. 7s. 6d.

Rowney's Extra Soft Pliable Rubber.

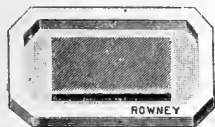
Red or Grey, stamped
With a capital "R," excellent for
erasing pencil marks without
injuring the paper.

1d., 2d., 3d., 4d., 6d., & 1s. pieces
kept in stock.

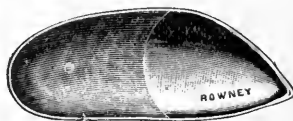
PER LB. 5s. 0d.



REAL GOLD & SILVER PREPARATIONS FOR ILLUMINATING, HERALDIC PAINTING, &c.



Gold Cake in China Pan.



Gold Shell.

				s.	d
LIQUID GOLD IN BOTTLE (real)	...	...	each	5	6
Ditto Aluminium ditto (ditto)	...	...	"	2	6
Ditto Silver ditto (ditto)	...	...	"	2	6
GOLD, SOLID CAKE, in China pan	...	...	"	5	0
Aluminium, ditto ditto	...	...	"	1	0
Silver ditto ditto	...	...	"	1	0
GOLD SHELL, double quantity, No. 1	...	...	"	0	9
Ditto ditto single ditto	...	2	"	0	6
Ditto ditto half ditto	...	3	"	0	4
Ditto ditto green, single ditto	...	...	"	0	6
Silver Ditto	...	...	"	0	3
Aluminium ditto	...	...	"	0	3
GOLD SAUCERS, No. 1	...	...	"	0	5
Ditto ditto	...	2	"	0	8
Ditto ditto	...	3	"	1	0



GEORGE ROWNEY & CO.'S BRISTOL BOARDS.

	Size.	Per Board.											
		2 Ply.		3 Ply.		4 Ply.		6 Ply.					
		s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Foolscap ...	15½-in. by 12½	0	2	0	3	0	4	0	6				
Demy ...	18½-in. „ 14½	0	3	0	5	0	6	0	9				
Medium ...	20½-in. „ 16½	0	4	0	6	0	8	0	1	0			
Royal ...	22½-in. „ 17½	0	5	0	8	0	10	0	1	4			

WHATMAN BOARDS FOR WATER-COLOUR PAINTING.

(G. Rowney and Co.'s make).

Thick Mounting Boards covered with Whatman's Paper on one Side.
Hot Pressed, Not or Rough Surfaces

	Size.	s.	d.		Size.	s.	d.
16mo Imperial	7-in. by 5	0	1	Half Royal	18-in. by 11½	0	5
8vo Royal	9-in. „ 5½	0	1½	Half Imperial	21-in. „ 14	0	7
8vo Imperial	10½-in. „ 7	0	2	Royal	23-in. „ 18	0	9
4to Royal	11½-in. „ 9	0	3	Imperial	29-in. „ 21	1	2
4to Imperial	14-in. „ 10½	0	4				

PACKETS OF WHITE OR TINTED CARD BOARDS.

For Pen and Ink Drawing.

EACH PACKET CONTAINS SIX CARDS.

	Size.		Size.
Penny Packet	6-in. by 3½	Sixpenny Packet	12-in. by 9½
Twopenny „	7½-in. „ 4½	Shilling „	14½-in. „ 10½
Threepenny „	9½-in. „ 9		

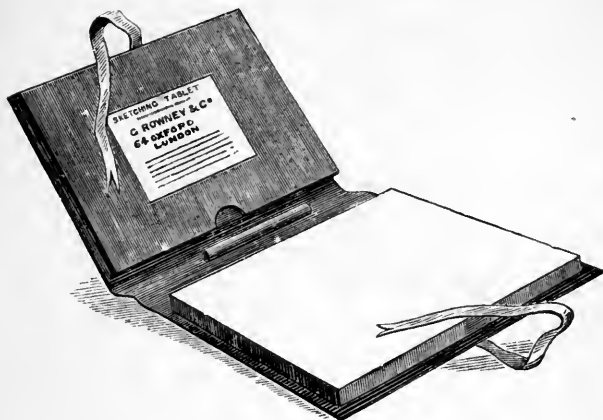
Boxes containing twelve cards various shapes for painting on 1s. od.
Ditto six cards ditto os. 6d.

SUPERFINE WHITE OR *TINTED MOUNTING BOARDS.

	Size.	Per Board.											
		4 Ply.		6 Ply.		8 Ply.							
		s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.
Royal ...	22½-in. by 18	0	4	0	5	0	7	0	9				
Imperial ...	28½-in. „ 21	0	5	0	7	0	9	0	1	0			
Atlas ...	33-in. „ 26	—	—	1	0	1	3	1	6				
Double Elephant	38-in. „ 26	—	—	1	2	1	6	1	9				
Double Imperial..	42-in. „ 28½	—	—	1	5	1	9	1	3				
Antiquarian ...	52½-in. „ 35	—	—	6	9	8	3						

*There are 10 different tints in stock of 4 and 6 sheet Royal and Imperial only.
Nos. 19 and 27 tints only can be made in all sizes up to Double Imperial.

SOLID SKETCH BLOCKS WITH AND WITHOUT CASES.



The Blocks consist of a number of sheets of paper, compressed so as to form a solid mass, each sheet of which is to be separated by inserting a knife underneath the uppermost one, and passing it round the edge. The Cases contain a pocket for carrying the sketches and place for pencil, as shown in the above illustration.

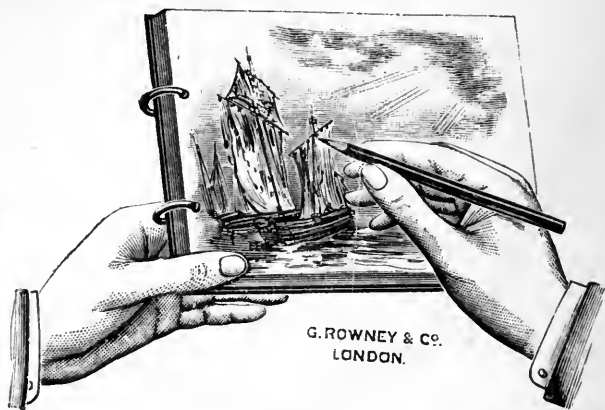
Whatman Blocks. "Thick Paper." Series a6 & a7.

(Imperial 90 lbs. and Royal 60 lbs).

These are kept in three surfaces—"Not," "H.P." and "Rough."

Each containing 24 Sheets.				Size.		Series a6. Blocks. Each.		Series a7 Blocks with Cases Each.	
						s.	d.	s.	d.
Imperial 32mo	...	...	5-in.	x	3½	0	9	1	5
Royal 16mo	...	...	5½-in.	x	4½	1	0	1	9
Imperial 16mo	...	...	7-in.	x	5	1	3	2	3
Royal 8vo	...	...	9-in.	x	5½	1	9	3	0
Imperial 8vo	...	...	10-in.	x	7	2	3	4	0
Imperial 6mo	...	...	14-in.	x	7	3	0	5	3
Royal 4to	...	...	11½-in.	x	9	3	0	5	3
Imperial 4to	...	...	14-in.	x	10	4	6	6	9
Half Royal	...	...	18-in.	x	11½	6	6	10	6
Half Imperial	...	...	20-in.	x	14	9	3	14	3

GEORGE ROWNEY & CO.'S RING-BOUND SKETCH BOOKS.



Whatman's Paper Ring-bound Sketch Books.

		CONTAINING 30 LEAVES.						Each.
SERIES A35.								s. d.
Imperial 32mo.	5-in. by $3\frac{1}{2}$	...	...	...	...	...	...	0 9
Royal 16mo.	$5\frac{1}{2}$ -in. „ $4\frac{1}{2}$	...	...	...	...	...	...	1 0
Pocket Size.	7-in. „ 4	...	...	...	...	...	...	1 0
Imperial 16mo.	7-in. „ 5	...	...	...	...	...	...	1 3
Royal 8vo.	9-in. „ $5\frac{1}{2}$	...	...	...	...	...	...	1 6
Imperial 8vo.	10-in. „ 7	...	...	...	...	...	...	2 3
Royal 4to.	11-in. „ 9	...	...	...	...	...	...	3 0

The convenience of this method will be readily appreciated by all when Sketching. The leaves can be turned right back without injuring the binding, and will thus take only half the space of an ordinary book.

Cartridge Paper Ring-Bound Sketch Books.

		CONTAINING 36 LEAVES.						Each.
SERIES A36.								s. d.
Imperial 32mo.	5-in. by $3\frac{1}{2}$	...	...	...	...	...	...	0 6
Imperial 16mo.	7-in. „ 5	...	...	...	...	...	...	1 0
Royal 8vo.	9-in. „ $5\frac{1}{2}$	...	...	...	...	...	...	1 3
Imperial 8vo.	10-in. „ 7	...	...	...	...	...	...	2 0
Royal 4to.	11-in. „ 9	...	...	...	...	...	...	2 6
Imperial 4to.	14-in. „ 10	...	...	...	...	...	...	3 0

There will be no loose sheets flying about when windy. Any of the leaves may be detached without loosening the remaining ones. There is no increase of price.

“Whatman Board” Ring-Bound Sketch Books.

		CONTAINING 8 LEAVES.						Each.
SERIES A34.								s. d.
Imperial 16mo.	$7\frac{1}{4}$ -in. by $5\frac{1}{4}$	...	...	...	...	...	...	1 3
Imperial 8vo.	$10\frac{1}{2}$ -in. „ $7\frac{1}{4}$	...	...	...	...	...	...	2 0
Imperial 4to.	$14\frac{1}{2}$ -in. „ $10\frac{1}{2}$	...	...	...	...	...	...	3 6

BLACK LEAD PENCILS.

PRIZE MEDAL AWARDED,
INTERNATIONAL EXHIBITION, 1862.



No. 800. Improved Drawing Pencils, round, price 2d. each, red, black, or natural polished, stamped in silver—"George Rowney & Co.," made in the following 15 degrees:—

H.	Hard for Sketching.
HH	Harder for Outlines.
HHH	Very Hard for Architects.
HHHH	Extra Hard for Engineers.
HHHHHH	Hardest.
HB	Hard and Black.
B	Black for Shading.
BB	Softer and very Black.
BBB	Extra Soft and Black.
BBBB	Softer and very Black. Double Thick Lead.
BBBBBBB	Very Broad and Black Lead.
F	Firm for Ordinary Drawing.
FF	Very Firm and Double Thick Lead.
EHB	Extra Hard and Black.
DEHB	Ditto., ditto., extra Thick Lead.
	2s. od. <i>per dozen.</i>

No. 805. Victoria Drawing Pencil, round, with round lead, natural polished, stamped in silver, made in 6 degrees:—H, HH, HB, F, B and BB.
2d. each, or 1s. 6d. *per dozen.*



No. 820. Penny Drawing Pencil, made in six degrees HB, B, BB, F, H and HH.
11d. *per dozen.*

*Pencil Manufacturers to His Majesty's Stationery Office and
Schools of Art.*

GEORGE ROWNEY & CO.

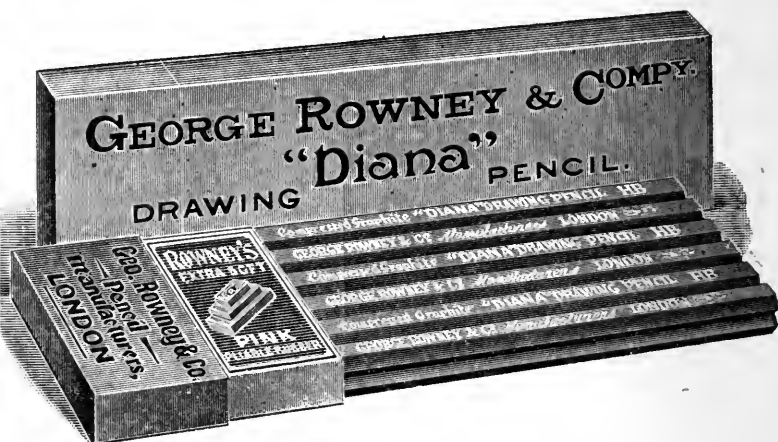
PENCIL
MAKERS.



TO H. M.
THE KING.

BY APPOINTMENT.

GEORGE ROWNEY & CO.'S
DIANA DRAWING PENCILS.



"DIANA" DRAWING PENCILS.

Polished yellow, Hexagon, stamped in gold on two sides :

GEORGE ROWNEY & Co. *Manufacturers* LONDON. 

Compressed Graphite ✕ "DIANA" DRAWING PENCIL ✕ HB

Made in all degrees, from 6 H to 3 B.

3d. each or 2/6 per dozen net. (7 B, 4d. each.)

Diana Copying Pencil, round, polished yellow, stamped in gold on two sides :

GEORGE ROWNEY & Co. *Manufacturers* LONDON. 

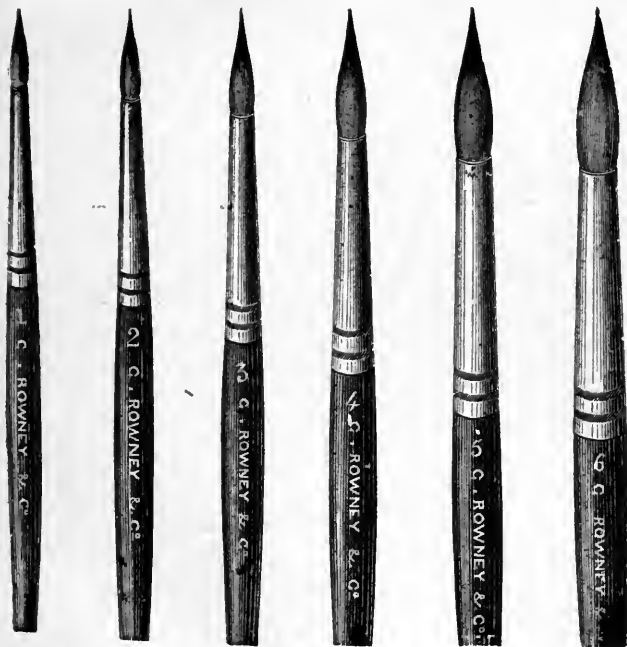
Compressed Graphite ✕ "DIANA" COPYING PENCIL ✕

3d. each or 2/6 per dozen net.

GEORGE ROWNEY & CO.'S FINEST RED SABLE HAIR BRUSHES.

IN SEAMLESS ALBATA FERRULES, POLISHED CEDAR HANDLES.

FINEST QUALITY.



		*Red Sable Round. Each. s. d.		*Red Sable Flat. Each. s. d.				*Red Sable Round. Each. s. d.		*Red Sable Flat. Each. s. d.			
1.	...	0	5	...	0	5	7.	...	1	6	...	1	4
2.	...	0	6	...	0	5	8.	...	2	2	...	1	6
3.	...	0	7	...	0	7	9.	...	2	9	...	2	0
4.	...	0	9	...	0	8	10.	...	3	6	...	2	8
5.	...	1	1	...	1	0	11.	...	4	6	...	3	3
6.	...	1	2	...	1	1	12.	...	6	0	...	4	0

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